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PUBLISHER
Roy Gainsburg

EDITOR AND GENERAL MANAGER
Gid W. Waldrop

CHIEF CRITIC AND EDITOR
Henry W. Levinger

MANAGING EDITOR
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ASSOCIATE EDITORS
Mary Craig René Devries

CONTRIBUTING EDITORS
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Leon Carson
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REPRESENTATIVES, NORTH AND SOUTH AMERICA:

CHICAGO: René Devries, Dosha Dowdy, 220 S. Michigan Ave. (HArrison 7-6332-3). LOS ANGELES: C. Sharpless Hickman, Apt. 106, 1330 N. Harper Ave., Los Angeles 46 (OLdfield 4-0307), editorial representative: Dorothy Barsin, promotion, 1354 N. Harper Ave., Los Angeles 46, (Hollywood 7-5191). SAN FRANCISCO: Alan Campbell, 3124 Divisidero. DALLAS: Dr. F. Kilpatrick, Southern Methodist U. LOUISVILLE: H. F. Koppenheim, 126 S. Maple St., Elizabethtown, Ky. MINNEAPOLIS: Norman Houk, 425 Portland Ave. CLEVELAND: Rose Widder, 1740 Coventry Rd. PITTSBURGH: Ralph Lewando, 121 Elysian Ave. BOSTON: Jules Wolffers, 1572 Beacon St., Wabon 68, Mass. Adv. Rep.: Burnier Dubb Minot, 36 Pinckney St., Boston, Mass. CINCINNATI: Louis Johnson, 3355 Morrison Ave. PHILADELPHIA: Samuel L. Singer, 1431 Graywall Lane. WASHINGTON, D. C.: Garson Nordlinger, Jr., Woodley Park Towers. RIO DE JANEIRO: Coleso de Barros Barreto, Avenida Atlantica 4146 Copacabana—Business Repr., Oscar Arany, Caixa Postal 5426. BUENOS AIRES: Jorge M. White, Paraguay 1207. MEXICO CITY: Charles Prescott Peers, Edificio Condesa H/3 (11). HAVANA: Huberto de Blanck, Avenida Bolivar 213. CANADA: Ezra Schabas, 127 York Downs Drive, Toronto, Ont.; Robt. Fleming, 589 Highland Ave., Ottawa, Ont.; Eric McLean, 1600 Selkirk Ave., Montreal, Que.; J. W. Anderson, 88 Hillcrest Ave., Norwood, Man.; Ida Halpern, 2565 Wallace Crescent, Vancouver, B. C.

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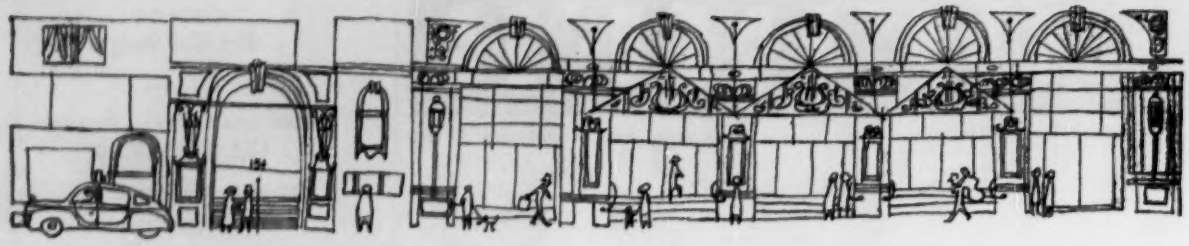
Seventy-sixth Year
November 1, 1956

ALONG 57th STREET



■ The "Met" has started rehearsals and La Superba checked in and went to lunch with **Francis Robinson,** so all of us can take a relieved breath, relax, and wait for the Oct. 29 fireworks. (Did you get tickets?) We hear that the soprano made an excellent impression. "She's nice," they said. The first of several claims (for $300,000) was slapped on **Callas** the same day, but she finds these no more than gnat nuisances. She can sing and flit back overseas regardless of anything but taxes. The former Brooklyn soprano reminds us of tales about the legendary divas of the 19th century. (It's about time we had some excitement, and Brooklyn is a fabulous source—what with Ebbets Field, "Peruvian" singers, *et al.*) Maria Callas will doubtless start a stir. And, boys and girls, her route from the East Sixties to West 39th St. crosses our district. Get out your bifocals!

■ While the sets (and the stars in their courses) move towards Broadway, we see a lot of bustle nearer our eyrie. Budget woes (or something) have caused sudden deletion of scheduled choice items at **City Center.** While regretting that all is not gold that glitters on 55th St., there is one unavoidable fact: if you want an Experimental Opera Theatre, you must count the cost. But cheers and high marks for efforts, time, thought, and energy.

■ They rolled out the red carpet at Carnegie Hall for a distinguished composer's descendant on Oct. 17. The occasion was the concert of **Robert Goldsand,** who played a program commemorating the 100th anniversary year of the death of Robert Schumann. Guest of the pianist was **Robert Sommerhoff,** 78-year-old grandson of the composer. Mr. Sommerhoff, who lives in Poughkeepsie, is the son of Eliese, second daughter of Robert and Clara Schumann. Born in New York, he was taken to Germany when six years old and lived for many years in Frankfort near the Schumann home. . . . Have you taken a good look at the old Hall recently? Quite a make-up job has been done on the edi-face. Awnings, canopies, and pink shops. Won't somebody Save Carnegie Hall ! ! !

■ A gay, brisk, after-five party was hosted by C.A.I. at the 36 W. 57 St. Headquarters to toast the merger of **Concert Associates, Inc.,** and **Kenneth Allen Associates.** The alliance, heralding a brilliant list of solo artists and unique groups, became effective August 1. **Janet Lauren** and **Ruth Hokanson,** the two attractive, clever girls who inaugurated C.A.I., received a swarm of guests (notables, their own and visiting artists, press, and compliment-bearing managers from other Inc.s). It was one of those pleasant afternoons when guests and the memories linger on.

■ Seen on our block, mezzo **Eleanor Knapp,** handsome in a bright red coat; **Ada Cooper,** a mainstay at Columbia Artists, with a smile for the coming season; **Miroslav Cangalovic,** the Chaliapin-like basso, heading for Carnegie Hall rehearsal; **"Winnie" Cecil** en route to Town Hall, and the Little Orchestra opening concert; pianist **Philippa Schuyler** in a rush; **Iva Kitchell,** tripping towards the Bijou Theatre where she begins (not the Beguine) a *Théâtre de Danse* series Nov. 9; **Zinka Milanov** going Met-ward to practice her golden-voiced Elvira in the "Ernani" revival. (Brother **Bozidar Kunc** played glorious accompaniments for the Cangalovic concert.) Another lovely singer, blonde **Laurel Hurley,** paused briefly along the way for greetings—busy girl she is! Doubtless others are passing by while we are glued to the desk.

■ Seen in our district recently were Berlin impresario **Gerhart von Westermann, Thomas Scherman,** and **Franz Allers** (have you had your eye knocked out by the new Allers convertible? Oh my! It parks in the West Fifties while Franz is beating time for "My Fair Lady.") The Triumvirate of conductors announced for German-American Music Week with the Berlin Philharmonic next June includes **George Szell** of the Cleveland Symphony, who will join Scherman and Allers in the series. American artists will be featured in works of Bloch, Creston, Gould, Copland, Roy Harris, Weill, Barber, and (fancy this!) George Chadwick.

■ Roaming in the gloaming towards the bus stop at 71st & Central Park West (after another survey, for no particular reason, of the Lincoln Square Project area—if we were British we might call it the £. *s. d.* project), well, anyhow, rambling on our way back to the galleys (press, natch) we were halted by an unusual window with two old rosewood chairs backed by an intriguing view of paintings and fine porcelain. Having no sales resistance, down two steps we went into the amazing shop of **Pietro Viscardi.** And there in dark, rich hues was a magnificent portrait of **Enrico Caruso** as Eleazar in "La Juive." (Like "a jewel in a toad's head," it glowed.) After some excited questions we were told that this and two other portraits of Caruso are part of a collection of the paintings of **Count Casella Tamburini,** Court Painter of Italy in the days of the House of Savoy. The "La Juive" portrait has never been on exhibition here, but was shown in Pasadena, California, in 1930. Caruso "sat" for Tamburini in Havana, April 1921, shortly after his triumph at the Nacional Theatre, when he was happy, also, over receipt of the Order of the Crown of Italy from his King. Tamburini's great picture of Pius XI has been hung in St. Mary's Cathedral in Australia, and his self-portrait has just been placed in the Uffizi Gallery, Florence. Isn't there a Caruso Society to purchase and show the wonderful study of Eleazar in our town?

■ Having been sharply slapped over the wrist on account of the wistful fashion comments in a recent opus, Partout promises a worm's-eye view of the "best-dressed," etc., shortly. (All they can do is fire us.)

■ For disgruntled artists (if any): we know a shop in the neighborhood where you can purchase a Do-It-Yourself kit that works "that old Black Magic." It's a voodoo figurine with a set of rusty pins to stick in at strategic points. Choose your favorite foe and get busy! The sidewalks are getting too crowded anyway—to say nothing of the profession. Partout has a White Magic spell that is really super—but it's only for the pure in heart.

PARTOUT

ON THE COVER

FOUR HANDS AND ONE CAREER

Vronsky and Babin enter upon their 20th Anniversary Season in America with undiminished enthusiasm and an enviable record.

Cover and above: Fritz Kaeser

By DR. HENRY W. LEVINGER

THE late Artur Schnabel contended that to be a well-rounded musical personality one must be creator, performer, and educator. Only in this threefold expression, he felt, could one encompass the fullness of artistic effectiveness in music. His own life exemplified his belief. As a pianist he had few peers; as a composer his work, though not widely performed, is heatedly discussed by those interested in the evolution of contemporary music; as a teacher he has left his mark on some of the finest keyboard interpreters of our generation.

Vitya Vronsky and Victor Babin (Mr. and Mrs. Babin in private life) were both pupils of Schnabel. In fact, it was while they were studying with him that they met. Eventually, to avoid competing with each other as solo pianists, they "took the easy way out" and got married, joining their talents in the pursuit of a common career as duo-pianists. The wisdom of this decision is attested by their growing popularity over many years, first in Europe, later in America, where they now make their home. This month marks their twentieth anniversary season in America, which will keep them busy uninterruptedly until June, 1957.

This is a record to be proud of. And, *a propos* records, they can be heard on Decca Gold Label Records in performances of two-piano works of many diverse styles as well as in four-hand compositions, a form which Vronsky and Babin have successfully incorporated in their regular duo-piano programs. Their latest *trouvaille* in the field of piano duets—formerly a very popular species of home music-making—is Satie's "Trois pièces en forme de poire." Their repertoire of four-hand piano music, which reaches from Telemann to some of the most advanced contemporary composers, embraces almost three centuries of piano literature. It goes without saying that their two-piano repertoire includes all the standard works written originally for this combination.

A characteristic feature of the career of Vronsky and Babin is the close contact established with a number of composers. One of their proudest achievements took place in 1942 when Sergei Rachmaninoff wrote for them the Symphonic Dances and attended their premiere performance of the work, only one year before his untimely death. Of other works by world-renowned composers written especially for them one should mention Milhaud's Concerto for Two Pianos and Orchestra, Nicolai Lopatnikoff's Concerto for the same combination, and Arthur Benjamin's "North American Square Dance," a suite for two pianos and orchestra. The list could be considerably extended.

One of the features of Vronsky and Babin's twentieth anniversary season will be the world premiere of the Second Concerto for Two Pianos and Orchestra by Victor Babin himself, which will take place on Jan. 24, 1957, in Cleveland, George Szell conducting. Afterwards the artists will play it a number of times in Europe. Another memorable event of this anniversary year will be an all-Rachmaninoff program at the Library of Congress on Nov. 23rd of this year.

Victor Babin, whose compositions include works for one and two pianos, songs, and chamber music, has been called upon frequently to assist in the adaptation of works for two pianos. Stravinsky and Babin collaborated in transcribing the "Petrouchka" Suite for two pianos, which included an original cadenza. Milhaud also worked with Babin on his two-piano version of "L'Anneau de Pourpre." The fruits of such collaboration are, of course, programmed by Vronsky and Babin, and are unusual in that the composer has benefitted from the creative assistance of his interpreters.

In addition to Victor Babin's compositorial labors and their joint pianistic activities, both artists take a lively interest in the educational sphere of music. Their headquarters for this facet of musical expression is Aspen, Colorado, where since the inception of the Aspen Music School they have transmitted their own enthusiasm for their art to an ever-growing following of grateful students.

Recently Mr. Babin added a new role to his already full career, that of chamber music player. As pianist of the Festival Quartet (Babin, Goldberg, Primrose, and Graudan), he has traveled the length and breadth of this country, obviously enjoying it very much. While he is performing with his colleagues, Mme. Vronsky assumes the role of critical listener in the audience, an interesting turnabout for someone accustomed to share with her husband the triumphs and trials of a concert career.

After twenty years of playing duo-piano music in America, Vronsky and Babin are still on very good speaking terms. Undoubtedly, their deep understanding and loving admiration of each other as human beings accounts in no small measure for their artistic oneness. What spare time they manage to find between tours here and abroad —and very little it is—they spend at Rancho Piano, near Santa Fe, New Mexico. Here in their charming home, ingeniously "created" from a couple of ancient adobe dwellings, they work on new programs and compositions in the luxury of a solitude they can never enjoy for long. And somewhere in the background, we suspect, Artur Schnabel, in whatever translation becomes musical giants, smiles down approvingly on his former students who are so effectively living his theory of the well-rounded musical personality—as creators, performers, and educators.

THE DILEMMA OF OUR SYMPHONY ORCHESTRAS

(Reprint of an address delivered by Aaron Copland at the American Symphony Orchestra League Convention in Providence, R. I.)

By AARON COPLAND

WE are here to discuss what we believe to be of mutual concern to composers and our symphonic organizations: namely, the proper representation of contemporary music on symphonic programs. We want you to know how the problem seems from the composer's standpoint. Any discussion of this problem should begin by stressing the fact that we do not think there are any easy and pat solutions for this very serious concern of ours.

Speaking generally, our basic premise is this: something is strangely amiss in the concert world of today. It is natural that we concentrate our concern on the symphony orchestra, for in so doing we are focusing on the most important and vital musical medium in the country. The symphony orchestra is at the same time the nerve center of any musical community and the composer's favorite medium. Most musical creators have a rather sentimental feeling about symphony orchestras. To a composer, anybody that has anything to do with a symphony orchestra has a certain glamor, all the way from the conductor to the janitor of the auditorium. Since our future as composers is very largely bound up with the symphonic medium, we are naturally deeply concerned with its present situation and future outlook.

Composers are generally convinced that if the present policies of most orchestras continue as they now exist, then we are all headed for some kind of dead-end. By and large our symphony orchestras have no real long-range program policy. They operate from week to week, from season to season, as if they were improvising their whole program. If they get by in any one season they are happy. If they do not get by (if there is a deficit, that is), they are sad. But that is not the way the composer sees the problem. To him the problem exists even when any particular orchestra plays to full houses and has no deficit. What we must all do is to take a larger view.

The audience, after all, is the central factor in this situation. What music the audience hears depends largely on those who control programming—whether it be the conductor, the manager, the Board of Trustees, the Ladies Auxiliary Committee, or whoever. Those responsible have the double task of satisfying the audience and providing a forward-looking, long-range program policy. But if we study typical programs today, what do we find? We find programs that are limited in scope, repetitious in content, and therefore unexciting. Present programming tends to stultify and mummify our musical public. Under such conditions we composers are strongly tempted to ask: what are you doing to our audiences? Frankly, we have very little confidence when we bring our pieces before such audiences. Often we sense that the audience that listens to us is not the right audience for our music. Why? Because they have not been musically nurtured and fed properly, with a resultant vitamin lack of musical understanding.

The key to a healthy orchestral future is now, as it always has been, the quality and balance of its program make-up. This has been pointed out many times, with little or no result. No other art shows a similar imbalance between old and new works presented. No other art attempts to live so exclusively on works of the past. This may provide a temporary solution but it builds to no future, for no live art can exist forever on a diet of past glories alone.

The situation as it now exists is by no means a local one. It is also typical of what goes on in other countries. Recently the French composer Henri Dutilleux provided graphic illustration as to the deteriorating conditions in Parisian program making. He chose four famous French orchestras in Paris and compared the number of works by living French composers performed by these same orchestras in the month of January 1925, 1935, and 1955. Here is what he found: in January 1925, 31 works were played by living Frenchmen; in January 1935, 17 works; and in January 1955, only 4 works.

We in America can supply analagous statistics. The New York Philharmonic-Symphony Society has a better than average reputation as a purveyor of new works. And yet, here is the record of works by living American composers performed during the four seasons 1950-51 through 1953-54.

Season	*Total number of works performed*	*Works by living Americans*
1950-51	155	9
1951-52	143	9
1952-53	159	5
1953-54	176	11

Despite a generally recognized rise in American creative vigor in the symphonic field, no comparable rise in the number of performances is discernible. On the contrary, statistics prove that we continue to drag our feet in a continuance of the status quo. The National Music Council has drawn up comparative figures that show the percentage of performed works by native American composers to have remained the same in two seasons fifteen years apart: 8 percent in 1939, and 8 percent in 1954, despite the fact that double the number of works were performed in 1954. More American music had been played, but the percentage of all works played had remained the same.

America prides itself on progress. But these figures do not speak well for what is going on. Rather they indicate a shocking lack of live interest and civic pride in the accomplishments and future of our American music. The effect of all this on the developing composer is naturally

(Continued on page 39)

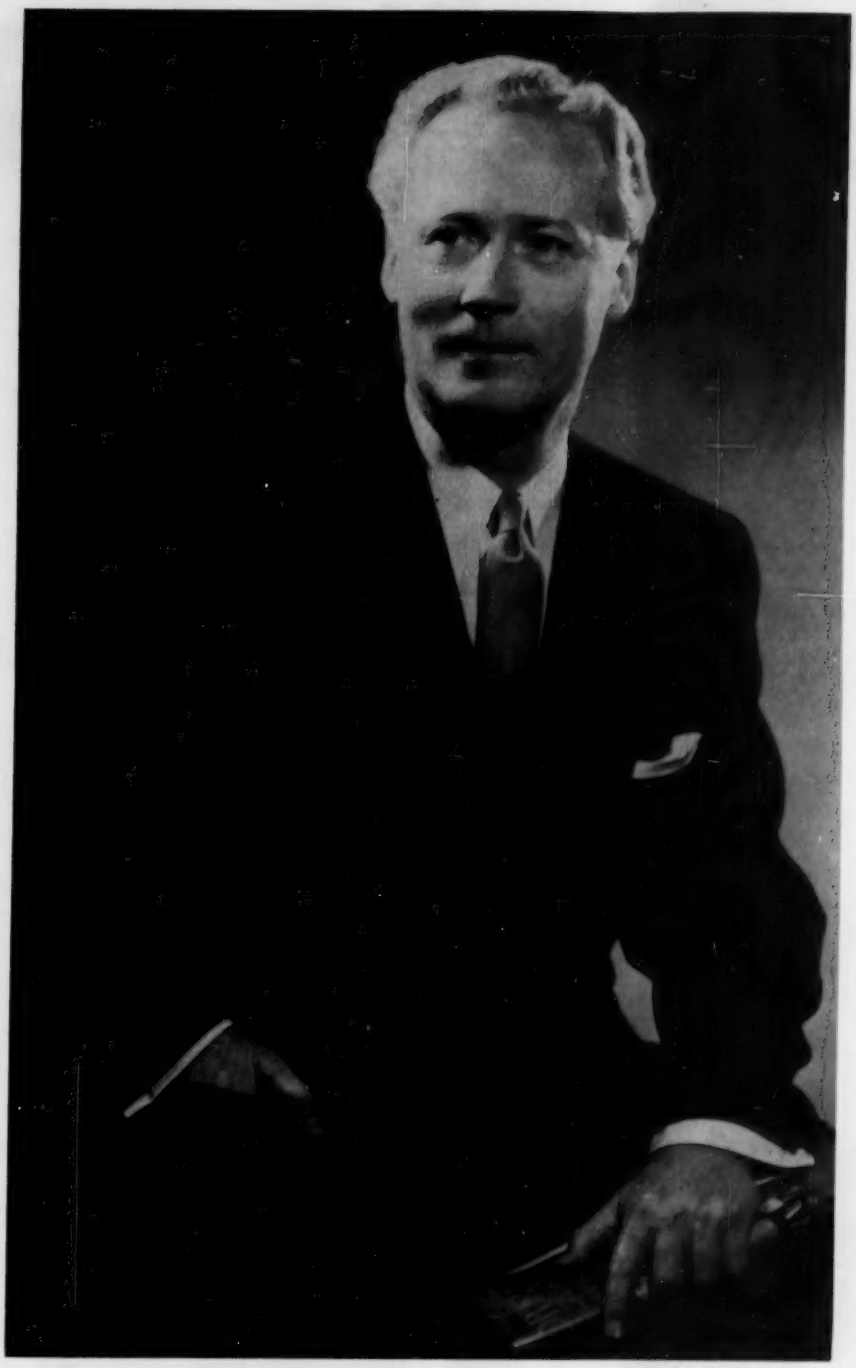


Photo by Moffett

GUEST APPEARANCES under

ALFREDO ANTONINI
PAUL BREISACH
IGOR BUKETOFF
FRITZ BUSCH
FAUSTO CLEVA
ANTAL DORATI
TAUNO HANNIKAINEN
THOR JOHNSON
RAFAEL KUBELIK
NICOLAI MALKO
PIERRE MONTEUX
EDGAR NELSON
VALTER POOLE
FRITZ REINER
NICOLA RESCIGNO
THEODORE RUSSELL
GEORGE SCHICK
HANS SCHWIEGER
FABIEN SEVITZKY
IZLER SOLOMON
FRITZ STIEDRY
HENRY VELD
HENRY WEBER

LOUIS SUDLER

BARITONE

CHICAGO

nothing but

Mayor Wagner Proclaims Oct. 22-29 "Philharmonic Week"

At a special ceremony on Oct. 8 at City Hall Acting Mayor Abe Stark, President of the City Council, read Mayor Robert F. Wagner's official proclamation of the week of Oct. 22-29 as "Philharmonic Week."

Bringing with it civic recognition of the Philharmonic's great cultural contribution to the city and nation, the proclamation of "Philharmonic Week" also signalized the opening of the 1956 Friends of the Philharmonic campaign to raise $225,000 toward the operating expenses of the Society.

American Opera Society Series Sold Out

The series by the American Opera Society at Town Hall this current season is completely sold out on subscription. Four operas in stylized concert form—*Julius Caesar* by Handel on Oct. 9; *Fidelio* by Beethoven on Nov. 20; *Medea* by Cherubini on Dec. 18; and *El Retablo* by de Falla and *Mamelles de Tiresias* by Poulenc on Feb. 26—make up the series. This is believed to be the first sold-out series on subscription in New York this season. Arnold U. Gamson will be the conductor for all four operas. The series is under the Herbert Barrett Management.

After Dinner Opera To Tour Austria

The After Dinner Opera Company, the first Off-Broadway company to tour Europe, has just begun a 20-day tour in Austria. The company will appear in Vienna, Salzburg, Linz, Wels, Innsbruck, Klagenfurt, and Graz. This Austrian tour, which starts in Linz, follows right after the company's four-week tour of Germany.

The After Dinner Opera Company, the smallest opera company in the world, six Americans in total, is now traveling through Germany in their own small Volkswagen bus, carrying the complete personnel, and not only their scenery and costumes, but also their specially built portable theatre designed by Peter Wingate packed away in two suitcases.

In the company are Jeanne Beauvais, soprano, Norman Myrvik, tenor, and Francis Barnard, bass-baritone. Lucille Burnham will conduct and accompany at the piano. Director Richard Flusser and Beth Leibowitz will set the stage with their unique portable theatre.

Johannesen Begins Tour

American pianist Grant Johannesen returned recently to the United States from an extended tour of Europe, during which he made his initial recordings with the London Philharmonia Orchestra (St. Saens Fourth Concerto and "Carnaval d'Aix" of Milhaud). Johannesen opens his North American tour with the Baltimore Symphony on Nov. 7 and will appear later in the season with the Detroit, Indianapolis, and Rochester Orchestras. On Jan. 24, he is engaged for his 12th Telephone Hour broadcast at Carnegie Hall, New York City.

On his 80th birthday, BRUNO WALTER *is presented with a scroll of honor by the City of Beverly Hills.* FRANZ WAXMAN *(left), Director of the Los Angeles Orchestra Society,* BRUNO WALTER, MAYOR DAVID TANNENBAUM *of Beverly Hills, who presented the scroll,* MRS. LOTTE WALTER LINDT, *daughter of the famed conductor, and* DR. RUDOLPH BERLINER, *Director of the Beverly Hills Orchestra Society, take part in the proceedings.*

WILLIAM LEWIS *(left), tenor, winner of the Metropolitan Auditions of the Air in 1955, has been signed for the second consecutive year by the Caesar's Hour, NBC-TV. Mr. Lewis, shown here with Sid Caesar, will appear at regular intervals as the singing star of the show.*

Musicians Emergency Fund Celebrates 25th Anniversary

On Oct. 30, the Musicians Emergency Fund celebrated its 25th anniversary. Founded in 1931, the Organization, whose Chairman is Fritz Kreisler, President Mrs. Lytle Hull, and Executive Director Mrs. Yolanda Mero-Irion, was started by five women to "help musicians in emergency help themselves."

To commemorate the occasion, a Gala Musical Evening was planned at the Sheraton Astor Hotel — a dinner followed by a concert and ballet. The program featured a scene in costume from Moussorgsky's *Boris Gudonov* and the Polovetzian Dances from Borodin's *Prince Igor,* with Erich Leinsdorf conducting the Symphony of the Air. The dinner was one of the Five Enchanted Musical Evenings given each year by the Fund, to which the public is invited. Proceeds of these events go toward the work of the Organization.

Basically the Musicians Emergency Fund is predicated on the principal of finding employment for musicians in need. Originally the Fund created work by paying musicians to entertain in schools, museums, and hospitals. To date about 20,000 individual cases have received assistance in this way and through sick benefits.

Gieseking Dies

Walter Gieseking, 61, celebrated German pianist, died on Oct. 26 after an emergency operation in London, where he had come to make some recordings.

the news

Warren Lox

Fox and Richter Play Exchange Concerts Simultaneously

At 4 P.M. on Sunday, Oct. 7, two pipe-organ concerts took place on either side of the Atlantic. In New York City, the young German Professor Karl Richter played at The Riverside Church while at the same time that church's organist, Virgil Fox, played at Karl Richter's church in Munich, St. Marcus.

This is Professor Richter's first concert tour in this country. He will tour not only as organist, but also as harpsichordist and conductor. Virgil Fox has not played in Germany for 20 years, although he has toured Europe regularly.

Piatigorsky Returns from Far East Tour

Gregor Piatigorsky, the first foreign-born American concert artist to represent his government abroad returned to his home in Los Angeles after a good-will tour of the Far East sponsored by the U. S. State Department.

The world-famous cellist, whose tour took him to seven different countries, where he gave 21 concerts in less than eight weeks, described as "incomparable" the musical appetite and responsiveness of the peoples of the Orient, adding that the American compositions he scheduled on each program—and which were generally unfamiliar to the native audiences—were among the most enthusiastically received. Even in Korea, where he gave one of the first cello recitals ever presented, almost 2000 people had to be turned away.

"Met" mezzo-soprano BLANCHE THEBOM, *recently guesting at the Stockholm Royal Opera, is congratulated by* QUEEN LOUISE *of* SWEDEN *after receiving the Order of Vasa last month. Miss Thebom is the first foreign woman to receive this high Swedish decoration.*

Reichle Joins Wilford Associates

Ronald A. Wilford, president of Ronald A. Wilford Associates, Inc., concert management announced that Wayne Reichle has joined the organization as an associate manager. Mr. Reichle, who has been active in New York concert management for the past three years, attended Baldwin Wallace College, Berea, Ohio, and Kent State University, Ohio. A native of Cleveland, he received part of his education in that city.

New artists this season under Wilford Management are Magda Laszlo, famous Hungarian soprano; Anita Cerquetti, leading soprano of the Rome and Chicago Opera Companies; and Nicolai Gedda, renowned European opera and concert tenor.

NAC Renews Contract with Hurok

Luben Vichey has announced the renewal of the affiliation contract between National Artists Corporation and Hurok providing for the booking of all Hurok artists and attractions during the season 1957-58. Under its terms, closer ties between the two organizations have been cemented by extending the area of collaboration.

National Artists maintains all the booking and management facilities together with special divisions in the field of lecture, opera, concerts, radio, television and organized audiences (Civic Concerts), all of which serve both National Artists and Hurok artists and attractions.

Krebs and Price Leave for Year's Study in Germany

Beatrice Krebs, mezzo-contralto, has left for a year of study and performing in Germany as a recipient of a special study grant from the German Government. Miss Krebs, who appeared in the premiere performance of Douglas Moore's opera *Baby Doe* in Central City, Colorado, this summer, will do most of her work in Munich.

Robert Price, tenor, sailed on the *M. S. Berlin* for a year's study in Munich, having been awarded an Adenauer Scholarship for study in Germany by the German Government. He will study particularly the great Bach oratorios.

Earl Wild on TV

Earl Wild, pianist, started his 1956-1957 concert season with appearances on CBC Television, in Montreal, Canada, "Caesar's Hour" on NBC-TV, and a radio performance on "The Best in Music" (Woolworth Hour) over the CBS network.

Griff Davis

WILLIAM WARFIELD (*right*) *and his accompanist* DR. OTTO HERZ *in Monrovia, Liberia, where the celebrated American Negro baritone and his distinguished co-artist received a rousing reception, as they have throughout their two-month African tour.*

WITOLD MALCUZYNSKI, *internationally renowned pianist, visits a Buddhist temple in Columbo, Ceylon, where he gave several concerts. Malcuzynski has completed the first lap of a five-continent tour, which included engagements in India, Ceylon, Australia, and New Zealand. Currently concertizing in Europe, he returns to the U.S. in mid-February and will tour here through mid-April, after which he leaves for South America.*

A convivial moment during the fourth annual Music Critics' Workshop of the American Symphony Orchestra League and the Conductors' Workshop sponsored by the Cleveland Orchestra. Left to right: ALBERT C. JOHNSON *(Conductor, Florence Civic Orchestra, S. C.),* MILES KASTENDIECK (N.Y. Journal-American), EUGENE LEES (Louisville Times), GEORGE SZELL *(Conductor, Cleveland Orchestra),* BAYARD ENNIS (Charleston Gazette, *W. Va.),* PAUL HENRY LANG (N.Y. Herald Tribune), *and* HAROLD SCHONBERG (N.Y. Times).

Four Guest Conductors Engaged By National Orchestral Assn.

The National Orchestral Association, of which Leon Barzin has been Musical Director since its inception in 1930, has announced that four young American conductors will replace Mr. Barzin during his sabbatical leave this season. The four conductors, all of them former members of the training orchestra, and the dates of their appearance on the Tuesday Evening Series are as follows: Nov. 27, Hugo Fiorato (Conductor of the New York City Ballet); Jan. 22, John Barnett (Associate Conductor, Los Angeles Philharmonic); Mar. 19, Newell Jenkins (Founder and Conductor, Italian Chamber Orchestra); Apr. 23, Joseph Hawthorne (Musical Director, Toledo Orchestra). The Board of Directors has voted grants to each guest conductor in recognition of his work in the field of music since leaving the Association.

Joffrey Dancers on First Tour

On Oct. 2, the Robert Joffrey Theatre Dancers opened their first concert touring season, under the management of Concert Associates, Inc.

Joffrey has choreographed three new works for the Company's current program: "The Ball," with music by Chabrier; "Within Four Walls," a dramatic ballet to a score by John Wilson based on the songs of Stephen Foster; and "Kaleidoscope," to music composed by George Gershwin. The fourth work presented by the Company is Joffrey's "Pas des Deesses," originally choreographed specially for London's Ballet Rambert, presented this past May in New York, and currently in the active repertoire of Ballet Theatre.

The Joffrey Dancers' tour will extend throughout the Southeast for six weeks this fall, and will resume in late January for an additional five weeks in the Midwest. The Company will return to the South in April, and will be seen in the New England and New York City areas in December and late March.

PREMIERE PERFORMANCES

■ Ernst Toch's Third Symphony, which won the Pulitzer Prize for 1956, will be played for the first time in New York at Carnegie Hall, Nov. 16, by William Steinberg and the Pittsburgh Symphony Orchestra, who have also recorded the work for Capitol Records. Dr. Toch recently signed an exclusive contract with Mills Music, Ltd., and his compositions will be made available in the U. S. through Mills Music, Inc.

■ The Chattanooga Symphony, under the direction of Julius Hegyi, opened the season on Oct. 22 with the world premiere of the Idlewood Concerto for Saxaphone and Orchestra by Carl Anton Wirth. Soloist was Sigurd Rascher, for whom the work was especially written.

■ Douglas Allanbrook's Concerto for Harpsichord and Orchestra was premiered by Ralph Kirkpatrick and the Baltimore Little Symphony under Reginald Stewart's direction on Oct. 30.

■ Lester Trimble's Concerto for Woodwinds and Strings had its world premiere in Copenhagen on Sept. 26 under the combined auspices of the American Composers Alliance and the Danish section of the I.S.C.M.

Mitchell Gets Music Award

The National Music Council has announced the award of its annual Conductor Citation to Howard Mitchell, director of the National Symphony Orchestra in Washington, for "distinguished services to American music" during the 1955-56 season. It is the third time Dr. Mitchell has received the award.

Guiomar Novaes Receives Award from Brazil

Guiomar Novaes, Brazilian pianist, received the Order of Merit, this month, from the President of the Brazilian Republic, Guscelino Kubitschek, in recognition of her great art and her services as an ambassador of culture and good will between Brazil, the United States, and other countries.

During this summer, she was active in Brazil, at the request of the Minister of Education, as the president of the committee of judges of an international contest for music involving piano and voice.

Madame Novaes has been decorated by the French Government with the Legion of Honor for her distinguished performance of French music.

In 1941, Madame Novaes founded an exchange scholarship between the United States and Brazil. It was known as the Guiomar Novaes Prize to encourage North American musical artists to tour South America under her sponsorship.

Vienna Philharmonic Opens First American Tour

The Vienna Philharmonic, which makes its first American tour under the auspices of National Artists Corporation and Civic Concert Service, Inc., will open its 30-city, 32-day tour in Washington, D. C., on Nov. 4.

The eminent conductors André Cluytens and Carl Schuricht will alternate on the podium during the tour. On Nov. 4, Mr. Cluytens will direct the opening concert in Washington, D. C. Mr. Schuricht will conduct there on Nov. 5.

Following these appearances, the orchestra will be heard in New York at Carnegie Hall on Nov. 7 with Schuricht conducting, and again on Dec. 7 under Cluytens.

The tour, which will take the Vienna Philharmonic from the East Coast, through the Midwest and into Canada, will include appearances in Cleveland on Nov. 10, Cincinnati on Nov. 13, Chicago on Nov. 18, Detroit on Nov. 21, Pittsburgh on Nov. 25, Buffalo on Nov. 26, Rochester on Nov. 27, Toronto on Nov. 28, Montreal on Nov. 30, Boston on Dec. 2, Newark on Dec. 4, Philadelphia on Dec. 6 and Hartford on Dec. 8.

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New Artists at "Met"

Thirteen new artists, six of them American-born, have joined the Metropolitan Opera for the forthcoming 1956-57 season. Four singers have returned to the company.

New members of the company are: *Sopranos:* Maria Meneghini Callas, Mary Curtis-Verna, Mattiwilda Dobbs, Martha Moedl, Carlotta Ordassy, Marianne Schech, and Antonietta Stella. *Mezzo-sopranos:* Belen Amparan and Irene Dalis. *Tenors:* Norman Kelley and Wolfgang Windgassen. *Baritone:* Enzo Sordello. *Conductor:* Jean Morel.

Of those returning, Fedora Barbieri and Jon Crain have been absent for two seasons; Mario Del Monaco and Kurt Boehme, for one season each.

Cyril Ritchard, who has staged new productions of *Il Barbiere di Siviglia* and *Les Contes d'Hoffmann* at the Opera House, will appear in as well as direct Offenbach's *La Perichole*, which will be presented at the Metropolitan for the first time this season.

Pittsburgh's 30th Anniversary Season

Complete plans and programs for the 30th Anniversary Season of the Pittsburgh Symphony Orchestra, which opened at Syria Mosque on Oct. 12, have been announced by William Steinberg, Musical Director and Conductor.

More than 90 concerts are planned, including 20 pairs of regular subscription concerts on Friday evenings and Sunday afternoons, two series of Young People's Concerts, more than 30 tour concerts, including a concert at New York's Carnegie Hall and an extended tour of the South, and a dozen or more special concerts in and around the Pittsburgh area.

Among the celebrated guest soloists announced are four who will be making their first appearances with the Orchestra. They are Lukas Foss, pianist, conductor and composer; the German soprano Inge Borkh; the young Hungarian pianist Geza Anda; and Maria Tipo, young Italian pianist.

Other guest soloists will include Rubinstein, Francescatti, Casadesus, Milstein, Piatigorsky, Serkin, Gold and Fizdale, and Firkusny.

A novelty is being included in this year's programs: the Concerto for Jazz Band and Orchestra by Rolf Liebermann. Supplying the jazz band will be Jack Purcell, former Symphony trombonist and currently a popular dance band leader in this area. Dates for this unusual concert are Mar. 29 and 31.

Steinberg will give listeners one world premiere, on April 5-7; Boris Koutzen's Overture "From the American Folklore."

Following his practice of scheduling a work by a Pittsburgh composer, Steinberg has this season selected the prize-winning Theme and Variations by Clifford Taylor, a member of the faculty at Chatham College.

Houston To Premiere Three New Works

The Houston Symphony Orchestra under the direction of Leopold Stokowski began its 1956-57 season on Oct. 30. The season which closes Mar. 27, 1957, consists of 20 concerts and will feature the world premieres of three works: Symphony No. 4 of Ives, the "Ad Lyram" of Hovhaness and "Soliloquy for Oboe" of Bender.

In addition, there will be first American performances of three other works: Davies' "Solemn Melody," Tippett's "Ritual Dances," and Arnell's "Ceremonial and Flourish."

Featured at the season's opening concert will be Concerto for Wind and Percussion Instruments by William E. Rice a Houston composer.

Selection of the Rice work for the first concert follows logically from Maestro Stokowski's avowed intention to establish the Houston Symphony not only as a major musical organization in this country, but as one in which the community of Houston has a basic proprietary interest, and whose stage will offer a platform to Houstonians of musical stature. Among the soloists for the season are nine Houston artists: pianists Drusilla Huffmaster, Lois Banke and June Stokes; violinists Fredell Lack and Raphael Fliegel; cellist Marion Davies; soprano Audre Lokey; contralto An-

(*Continued on page 25*)

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Dr. HENRY W. LEVINGER, *Chief Critic and Editor*

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PHYLLIS CURTIN *as Susannah*
(Review on this page)

NEW YORK CITY CENTER

"La Traviata," Sept. 22, E—As its first repertoire opera the new regime at the City Center restaged Verdi's "La Traviata." Mr. Kerz, who again was the stage director, again employed the all-purpose set, which is to serve at all productions this season. Unfortunately, music, libretto, and staging clashed. What was happening on stage was more or less a costumed concert performance of the opera with little movement, as necessitated by the setting and rather restricted lighting, caused by the projection used to make the backgrounds. Therefore, the rather bare stage lacked attractiveness, and the main attention had to be given to the singers. Among them, Cornell MacNeil was the most successful. He has a fine voice, excellent stage presence, and great expressiveness. The title role was entrusted to Frances Yeend who sang expressively too, but had difficulties with the coloratura passages, for which her voice is not light enough. Barry Morell as Alfredo exhibited fine vocal means and good acting abilities. At the conductor's desk was Joseph Rosenstock, and he was the star of the performance. The orchestra, which sang and had rhythmic aliveness, made the music the triumphant part of an otherwise not too distinguished evening. H. W. L.

"Mignon," Sept. 24, E—The New York Opera Company's presentation of Thomas' "Mignon" was successful in this new production, which included a revolving stage sparsely set and with much too much of the romantic environment suitable to "Mignon" left to the imagination.

The cast of young singers equipped with excellent though not outstanding voices, provided smooth singing and acting in the leading roles as well as some splendid choral work. The gypsy ballet, with Raimonde Orselli in the lead, was commendably performed, despite the handicaps of a slanting revolving stage.

Frances Bible's singing of the title role was notable; her rendition of the "Connais tu le pays?" aria left little to be desired. Beverly Sills was a handsome Philine, scoring in the brilliantly difficult "Je suis Titania." The remaining members of the cast—Frank Porretta as Frederick; Richard Verrau, Wilhelm Meister; Donald Gramm, Laertes; Emile Markow, Lothario; Richard Wentworth, Giarno; Mark Elyn, Antonio—gave sympathetic and generally well-voiced interpretations to the various roles. Jean Morel conducted with a high degree of musicianship and a keen regard for the light and bouyant lines of the score, enhancing the performance in a style that portrayed in delightful fashion the romanticism of the music. L. C.

"Susannah," Sept. 27, E—It is always a pleasure to report the success of an American work. It is even more of a pleasure when such success serves to introduce a new and highly talented creative composer. Carlisle Floyd, composer-librettist and at present a faculty member at Florida State University, scored such a triumph with his opera "Susannah" in its first New York performance.

"Susannah" is a paraphrase of the Apocryphal story of Susannah (and the Elders) with the locale moved to the Tennessee mountain country. Librettist Floyd has fashioned a dramatic story of great sincerity on the theme of self-righteous religious beliefs in conflict with simple and uninhibited ideas. That he has handled the Southern mountain dialect well and that he understands thoroughly the psychology of his characters is not surprising. Mr. Floyd hails originally from South Carolina and is the son of a Methodist minister.

As a composer, Carlisle Floyd has a real flair for singable melodies. He borrows from folk ideas, but he distills them in his own way. It is obvious the composer has learned much from Verdi, Puccini, and Menotti. But he also has a wealth of original ideas of his own, and, most important, he knows how to build to a climax. His revival scene, for instance, early in the second and final act, is certainly one of the most powerful moments in contemporary opera. The story and music as well build toward this moment from the beginning of the opera.

There are certain weaknesses, to be sure. The opening music is pedestrian, and the first act does not always move as convincingly as the last. We wondered if perhaps conductor Leinsdorf had not paced this act a bit too slowly. But "Susannah," in its overall effects, has an irresistible emotional impact.

The composer must be grateful in particular to two members of the cast for characterizations that would be difficult to equal. The title role of the mountain-maid Susannah seemed to be tailored for the unique talents of soprano Phyllis Curtin, a young artist who possesses a voice of rare purity, an unusual stage sense, and an abundance of charm. Susannah's two major arias were beautifully sung. Throughout this performance Miss Curtin *was* Susannah Polk. The role of Evangelist Blitch, a role demanding dramatic intensity, was equally well conceived and projected by bass-baritone Norman Treigle. The Evangelist is at times required to maintain a difficult half-spoken half-sung style. Mr. Treigle carried off

this assignment with aplomb. The important role of Susannah's brother, Sam Polk, was ably sung by tenor Jon Crain.

Eb Thomas was assigned a speaking part (the score allows for the part to be either spoken or sung), and the remainder of the cast (church elders and their wives) included Arthur Newman, Gregory Miller, John Druary, Joshua Hecht, Irene Kramarich, Sarah Fleming, Mignon Dunn, and Olivia Bonelli.

Leo Kerz' sets and staging, designed to take advantage of City Center's new revolving stage, showed imagination, though at times they were a bit severe. Erich Leinsdorf conducted a performance that was by and large inspiring, and he is to be congratulated upon his decision to present this excellent new American opera. The future of our native art is dependent upon music of merit which can be assimilated and understood by the public. We will be disappointed if our larger opera houses such as the Metropolitan, the Chicago Lyric, and the San Francisco Opera do not investigate this work for performance. G. W.

"Die Fledermaus," by Johann Strauss, Sept. 29, E—Conductor Joseph Rosenstock played the overture at a merry clip, thus setting the spirit for this bouncing and fast-paced production of "The Bat" in the Ruth and Thomas Martin version in English. This production plays to the galleries in broad farce that approaches, at times, those burlesque routines between strip teases. Colee Worth, as the non-singing jailer Frosch in Act III, brought down the house with his deft slapstick; he is the peer of Emmett Kelly for pantomime hilarity. The whole cast joined in, with stage business that got laughs in the midst of some of Strauss' loveliest melodies. This is the chief fault of the production. The horseplay distracted the ear from full enjoyment of many luscious tunes which need nothing beyond the singing. The best singing was done by Jacquelynne Moody, who played the maid Adele. She sang with conviction, grace, and magnificent tone. William Wildermann was also excellent as Dr. Falke. Beverly Sills as Rosalinda lacked richness in her lower registers, but clowned superbly, as did Ernest McChesney as her husband, Eisenstein, and Jon Crain as her lover, Alfred. Frances Bible made an effective dramatic and vocal Orlofsky, but one would have liked more projection and fullness. Anna Sokolow's 12 dancers utilized the small stage space imaginatively to create the illusion of a vast ballroom in Act II, and the sets of Act I and especially Act III did wonders with simple props and lights to create exactly the right atmosphere. The ballroom scene of Act II, with six cardboard pillars and one skimpy chandelier, was less successful. This production has attended to everything handsomely but the music. Thanks to Miss Moody and Mr. Wildermann, some of that was saved. K. H.

"Carmen," Oct. 6, A—A weaker first act could hardly be imagined, but, fortunately, things got progressively better throughout the opera. The new revolving stage, far from livening up a static production, seemed to get in the way of everyone in the cast, and the lethargic and imprecise choral singing conveyed neither the excitement of Seville nor the drama of Bizet's score. The build-up to Carmen's (Gloria Lane) first entrance was no build-up at all, and her big scene in the first act impressed upon one how much more than a luscious voice is needed to project the animal vigor of Bizet's heroine. Carmen's "play" for Don Jose (Richard Cassilly) was so casual, in fact, that his scant notice of her seemed the only plausible reaction. Escamillo's (Norman Treigle) entrance in the second act injected some excitement into the proceedings, and from that point on both singing and acting of the entire cast noticeably improved. The orchestra too, under the direction of Jean Morel, had by then got into the spirit of things and was setting the pace rather than merely accompanying in a disinterested fashion. Michaela's (Adele Addison) aria in the third act was the climax of an excellent performance throughout, and in the fourth act Don Jose came through with an intensity of singing and acting that must have surprised everyone. At any rate, it was an exciting close to a performance on the whole undistinguished. W. C.

"The Tempest," Oct. 11, E—An unusual and interesting version of Shakespeare's "The Tempest" was premiered by the enterprising New York City Opera Company. Set to atmospheric music (for the most part), the story focussed apparently on Ariel and the action revolved about this elemental sprite. "A star danced and I was born" is the theme of the role. One had always considered the "delicate Ariel" mischievous, boyish, and elusive, not (as in this version) a Titania-like figure, effective in only a few scenes, one of which was aided by the silver-winged costume which seemed more appropriate than the veiling of other acts, and again in the delightful bits with Caliban and the two comics. This lead or central role was mimed and danced by Raimonda Orselli; and, considering the hazards of the uneven, revolving stage set, she handled her assignment with ease and style.

John Martin's score has many rare moments of light and color. There is little continuity of line and much of the music sounds fragmentary as if blown by the winds. (Verdi does a better storm and Rossini also had his lightning moments.) The overture, excellently played and conducted by Erich Leinsdorf, was tedious. High points of the music were the first Prospero and Miranda conversation, the near-chanty sung by Stephano (Cornell MacNeil), the zither-aeolian strains of the Ariel motifs, the quaint semi-military march (though the appropriateness of this was doubtful), the fine, well-integrated trio of Stephano, Trinculo (Michael Pollock), and Caliban (Richard Humphrey), and the appealing duet of the lovers (Miranda, sung by Priscilla Gillette, and Ferdinand, sung by Richard Cas-

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sily). The voices of the group are above average and, for the most part, were used with skill. Enunciation was cloudy, and there were too many outspoken voices of low timbre. Prospero was majestically acted and sung by Kenneth Smith; Joshua Hecht was the Alonso; Richard Wentworth, the hoarse-voiced Sebastian; Gregory Millar sang Antonio with clarity; and Donald Gramm was an active, rich-toned Gonzalo. John Druary, the Boatswain, and Arthur Newman, the Master of the Ship, completed the cast. Ariel's voice was multiple, being sung by a chorus placed on the side of the stage with additional instrumental players opposite — rather charming though a bit solid for the air spirit.

This opera is frankly experimental. The long stretches of incomprehensible dialogue (one opera fan confessed she had sat up two nights re-reading the play), the shouting style of too much of the speech and song, the dangerous, slanted stage which turned hypnotically combined to dull the impact of the work. While all credit should be awarded the New York City Opera forces for intensive effort and delivery, one feels that the unquestionably delightful results do not warrant the expenditure of thought, energy and training. And we cannot applaud the Leo Kerz sets. The new type of footing-on-stage is neither practical nor convincing. It may be new, but it lacks the imagination which is the chief requisite for the lyric theatre. M. C.

"La Boheme," Oct. 14, E—Here is an opera which, although grand in spirit, is intimate enough to lend itself to successful City Center staging. The three settings, created mostly by props and light, were wonderfully atmospheric; one felt the shabbiness of the garret, and yet felt, too, that Puccini's glowing melodies might well be sung there, in this strangely credible world of musical make-believe. Jean Morel conducted with such vitality, tension, and conviction that the hired theater orchestra gave the illusion of a long-established group with a noble musical tradition. Frances Yeend, apparently an eleventh-hour substitute, since her name did not appear on the printed program, sang Mimi gloriously, despite a rather heavy tremolo at the start. Her only misfortune was extra-musical: she looked so robust and happy, it was hard to believe that she was wasting away from consumption. Beverly Bower was a gay Musetta, and sang her Waltz delightfully; and Barry Morell made one of the finest Rodolfos we have ever heard, including some of the Met's. In short, this is a production of which the City Center may be proud. A familiar opera has been given the freshness and vitality of a new work given for the first time anywhere. K. H.

CARNEGIE HALL

Jack Benny, violinist, with 70 members of the **N. Y. Philharmonic-Symphony, Alfred Wallenstein,** conductor, **Jennie Tourel,** mezzo-soprano, Oct. 2, E—Jack

Benny's long-awaited violin debut in Carnegie Hall might never have occurred if it weren't for the Committee to Save Carnegie Hall and the National Association for Retarded Children, who got the proceeds of the benefit. In the first half of the bill, before Mr. Benny came on, Berlioz' "Roman Carnival" Overture and Strauss' Suite from "Der Rosenkavalier" were given theatrical but exciting and convincing, performances. And Jennie Tourel sang, with her extraordinary power and glory, Tchaikovsky's "Adieu Forêts" and Rossini's "Una Voce Poco Fa." After a Von Suppe number, Mr. Benny arrived deadpan, plus Strad and minus bow, to play Sarasate's "Gypsy Airs." In a masterly double-take, he rushed offstage to get his bow, then gave a stunning performance, with "Love In Bloom" interpolated somewhere in the middle. The performance was stunning because Mr. Benny is a great comic artist. He didn't fiddle around with intonation or anything else; he played for laughs, and wild merriment broke out everywhere continually. He also applied his infallible comic technique to the first movement of Mendelssohn's Violin Concerto, and sat down with the orchestra as "Konzertmeister" in the closing "Excerpts" from Rimsky-Korsakoff's "Capriccio Espagnol." In a short speech, Mr. Benny described his playing at Carnegie Hall as the equivalent of Toots Shor's being master of ceremonies on "Omnibus." But I don't think the orchestra or the audience will have more fun during the 1956-1957 Season than they did in this touchingly funny demonstration of major bowmanship. K. H.

Stuart Fastofsky, violinist, Oct. 6, E—Avoiding the usual recitalist's repertoire, Mr. Fastofsky gave a variety of contemporary music, including two works of his own and the American premiere of Franz Reizenstein's "Prologue, Variations, and Finale." This latter piece is honest and carefully constructed, with a rhapsodic, Bartok-like closing dance macabre. It has the fascination of complex machinery in motion. No modern composer, living or recently dead, could have a more dedicated or more accomplished interpreter than Mr. Fastofsky. His own Scherzo, in first performance, throbbed with rhythmic excitement; his Caprice has the flavor and charm of a dissonant, modern Mendelssohn. Also played were Pijper's gentle, and somewhat dull, Sonata No. 2, Ysaye's lovely Berceuse, Bartok's Rhapsody No. 1, rich in folk melody, and Bennett's Hexapoda (Five studies in Jitteroptera), whose section names, like "Gut-Bucket Gus," were more entertaining than the music. The most interesting pieces on the program were two from Prokofieff's "Romeo and Juliet" and the Russian Dance from Stravinsky's "Petrouchka." They were brilliant, imaginative, musical, and lighted up a program that was often tedious elsewhere. Norman Voelcker accompanied ably. Mr. Fastofsky displays fine artistry; one wishes that all his selections deserved his high craftsmanship. K. H.

Philadelphia Orchestra, Ormandy conducting, Oct. 9, E—With the wondrous sounds of the Philadelphia Orchestra filling a sold-out Carnegie Hall, the new season got under way auspiciously. After the National Anthem, Mozart's enchanting Divertimento No. 17 in D Major received a matchless reading of transparent beauty. As a local premiere, Vaughan Williams Symphony No. 8 aroused particular interest. The movement Fantasia (variations without a theme), actually the permutation of a rhythmical figuration, is written with the imagination and dexterity of a great master. The Scherzo alla Marcia, employing only woodwinds and brasses, is a whimsical, elegant, and fanciful piece full of rhythmic and aural spice. The deeply felt Cavatina (for strings), full of the melodic expansiveness so characteristic of Vaughan Williams' music, has the typically English feeling of spaciousness and the open sea. A brilliant Toccata played by the full orchestra, which includes all sorts of percussion instruments and chimes, closes the work effectively. It was a great success and Mr. Ormandy's enlightened interpretation was enthusiastically applauded. A romantic and rousing interpretation of Beethoven's Fifth closed the memorable evening. H. W. L.

Berlin Philharmonic; Wolfgang Schneiderhan, violinist, Oct. 10, E—Of the many foreign orchestras and conductors appearing in the U. S. last season, the Berlin Philharmonic and conductor Herbert Von Karajan were the most impressive. A sold-out house for their first New York City appearance this year attests to their popularity. Again we were impressed with Maestro Von Karajan's magnificent control of his orchestral forces, and for his innate sense of orchestral coloring. The string sections were not as robust nor as lush in sound as the leading American orchestras, but what they lack in full-bodied sound they more than make up by their enthusiastic playing. The orchestra's woodwind choir, on the other hand, is magnificent in every respect. In particular, we were impressed by the playing of the solo flutist and solo oboist.

High point of the evening was a most exciting reading of the Beethoven Third Symphony. Rarely have we heard pianissimos of such delicacy contrasted with such bravura fortissimos. Richard Strauss' "Don Juan" opened the concert and, though the performance lacked the excitement of the symphony, it was convincing enough. Violinist Wolfgang Schneiderhan played the Mozart Concerto No. 5 in A Major. Mr. Schneiderhan's tone is small and his dynamic contrasts are of limited scope, but he understands Mozart and the performance was enjoyable. Again, we were convinced of the prowess of Von Karajan. However, his programming seems stereotyped. We wonder how this conductor would make out with a score outside the standard repertoire. G. W.

Berlin Philharmonic Orchestra, Von Karajan conducting, Oct. 12, E—Those who like the Berlin Philharmonic are apt to like it very much. It is not everyone's cup of tea. It "sounds" different from our orchestras—less brilliance, less virtuosity (in some people's opinion), an organlike homogeneity of tone that is not to everyone's liking. What is most outstanding is the extraordinary vitality and sensitivity of the ensemble. It responds as a single instrument.

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The program of this second and final New York appearance this season included the Overture to "Anacreon" by Cherubini, Honegger's Symphonie Liturgique, and the Brahms Second. The grace and nobility of the overture, and the joy and serenity of the closing work, set off the feature of the evening, Honegger's masterfully conceived Third Symphony. The titles of the movements themselves —Dies irae, De profundis clamavi, Dona nobis pacem—suggest dramatic extremes which the composer has magnificently realized in a work of remarkable power, beauty, and clarity. The dissonant wailing of the Dies irae and the fervid beauty of the De profundis clamavi are united and transfigured in the final movement. The work, extraordinarily demanding of soloists, choirs, and total ensemble, was stunningly realized under the baton of a conductor whose attention to passing beauties and effects did not detract from the total conception. In fact, Von Karajan's sense of continuity within a work is one of his strongest points. This was most evident, perhaps, in the closing symphony, Brahms' Second, which can easily, and often does, become segmented and episodic in less skillful hands. In Von Karajan's reading one could enjoy the rare pleasure of hearing a thoroughly familiar score with new ears. W. C.

Carabinieri Band, Oct. 13, E—The 103-member Carabinieri Band, Rome's famed tourist attraction, made its first New York appearance in colorful uniforms and cockaded hats. And it made excellent music too.

The Band's precision is uncanny and its brilliant and acrobatic virtuosity unique. Its organ-like quality makes it capable of finely subdued effects; but its main characteristic was strength coupled with vitality.

The program itself, however, failed to match the high standard set by the performance. Such an ensemble may have to draw heavily upon arrangements for its programs, but we felt that in this program the preponderance of arrangements was a drawback. Beethoven's "Appassionata" Sonata, for instance, was not a happy one, for it did not gain in effect, nor in musical interest. On the other hand, the transcription of the "Cavalcade" from Wagner's "Walkuere," by Vassella, a former conductor of the Band, was excellent.

Besides arrangements of works by Verdi, Chopin, Rossini, Weber, and Wolf-Ferrari, the rather ambitious program included a large work for band entitled "A Symphonic Triptich" by G. A. Pizzini, a pupil of Respighi. The third and last movement of this work, "Macchine e cuori (La fonderia della Fiat)"—Machines and hearts (the factory of Fiat)—made interesting use of sonorities and pounding rhythms, quite literally and excitingly expressing the subtitle.

Domenico Fantini, the conductor, directed with musical insight and authority, and proved to the enthusiastic audience the remarkable possibilities of such an ensemble. I. H.

Symphony of the Air, Stokowski conducting, Oct. 14, E—Three world premieres and a fourth little-known work were performed with sincerity and much enthusiasm. Outstanding, in the opinion of this reviewer, was Alan Hovhaness' Symphony No. 3. It is a delightful work in three movements which derives much of its melodic material from Armenian and Eastern folklore. Mostly in the homophonic style and without complexities, it captivates the listener at first hearing. The slow movement is very beautiful; its main theme, played by the tuba, is associated, in the composer's mind, with the ideology of Mahatma Gandhi. The last movement, a dance theme, is modal in tonality and expresses an infectious *joie de vivre.*

Kurt Leimer's Piano Concerto No. 4 struck me as an immature composition—too much music for too little thought. It is written in one dangerously long movement and combines a number of styles, idioms, and ideas. In the beginning there is a distinct Prokofieffian quality; then comes a thematically repetitious section leaning heavily on Stravinsky's "Petrouchka." Add a bit of jazz and much pianistic virtuosity, and you have it. There are moments of original brilliancy in this work, however, and if this 31-year-old protégé of Richard Strauss concentrates on developing ideas of his own, he might yet become a German composer of note.

Charles Ives' "Robert Browning" Overture is a strong work. What daring, turbulent music! However, sandwiched in between the exciting portions there are languid and dreamy sections.

Werner Egk's five-part French Suite (after Rameau) is a fascinating composition from a mature pen. It consists of a set of dances, cleverly conceived and orchestrated with great craftsmanship.

The Symphony of the Air was the ideal executant of this original program. I. H.

TOWN HALL

Uptown Men's Chorale, Sept. 9, A—The Uptown Men's Chorale (Alfred E. Cain,

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director) in its first concert of the season gave a program of considerable interest: Carl Mueller's "Laudamus Te," Purcell's "Glory and Worship Are Before Him," Margaret Bond's Fantasy on "Peter Go Ring Dem Bells," the Brahms "Alto Rhapsody," and the seldom heard "Feast of Pentecost" by Richard Wagner.

The singing throughout the afternoon reflected a general warmth and pleasantness of tonal quality which showed to advantage in a well-balanced, musicianly performance of the "Laudamus Te" as well as in the choral work of the Brahms "Alto Rhapsody." In this latter, the contralto soloist was Ida Johnson, who gave an excellent rendition, vocally and artistically, of this difficult, sustained work. Margaret Bond's attractive Fantasy, "Peter Go Ring Dem Bells," was given its American premiere by the Chorale, the Marion Cumbo String Quartet, and with the composer at the piano. The augmented Chorale appeared to experience difficulty in its presentation of the Wagner "Feast of Pentecost" (originally written for a larger and more virile body of singers) through lack of vocal strength and cohesiveness, precision of attack and indefinite intonation. Mr. Cain conducted in an impressive manner. John T. Lucas was the organist.

L. C.

Dorothy Garver, pianist, Sept. 22, E—Instead of opening with a short finger-warmer, Miss Garver chose as her first piece Beethoven's formidable last piano sonata, Op. 111. After making allowances for cold hands and debut nerves, one still felt that the work was bigger than her capacity, and that she played it as if conscientiously remembering a teacher's or a coach's suggestions, rather than letting her interpretation emerge from her own inner relationship with the music. Variation 4 of the "Arietta con variazione" had nice delicacy and feeling, however, and even nicer dynamic control. It was only the big effects that Miss Garver failed to handle with technical ease, clarity, and depth of feeling. Two Liszt trifles, "Valse oubliée" and "Sonetto 104 del Petrarca," gave one the feeling that she was counting mentally, and two Rachmaninoff Moments Musicaux (Op. 16, Nos. 2 and 6) lost their musical shape in the enormous left-hand technical difficulties which laced Miss Garver's effects like basting thread on an unfinished gown. Her Debussy lacked color and atmosphere, but she played Ravel's "Jeux d'eau" with ease, assurance, and just the right sophisticated finesse. She shines most brightly in salon music, the light, the gay, the tinkly. Granados' "The Maiden and the Nightingale" was a little sticky, but perhaps legitimately so. And her closer, Strauss-Hughes' Concert Paraphrase on the "Wiener-Blut Waltz," guarantees that she will be a knockout star at every woman's club performance from coast to coast.

K. H.

Rivka Mandelkern, violinist, and **Adrian Fisher,** pianist, Oct. 7, E—Young violinist Rivka Mandelkern chose a substantial and challenging program of four sonatas for her Town Hall debut, and played all of them well: Mozart's No. 25 in G (K. 301), Tailleferre's No. 2, Ben-Huin's in G (unaccompanied), and Beethoven's in C Minor (Op. 30, No. 2).

She was accompanied quite sympathetically by joint-recitalist Adrian Fisher, whose solo offering was a suite by Poulenc, "Les Soirées de Nazelles," a variation-set that demands a powerful technique. Miss Fisher easily met every difficulty presented by her double role as accompanist and soloist.

Miss Mandelkern displayed certain insecurities in the Mozart work, such as ill-tuned trills, but these vanished before her obvious enthusiasm for and understanding of the ardent melodiousness of the Tailleferre, and did not manifest themselves again.

The unaccompanied work offered little musical content and got repeatedly stuck on the tonalities of G and D. Nevertheless, Miss Mandelkern made it completely enthralling through sheer beauty of the sounds.

J. L. B.

Sylvia Rosenberg, violinist, Oct. 8, E—It is a curious, and perhaps purely coincidental fact, that two violin recitalists we have heard within three days have played older music by heart without a hitch, but have rushed out music racks for the newer stuff. Could it be that the older works are more memorable? Well, no matter, with or without music, Miss Rosenberg's rendition of Prokofieff's Sonata in D Major (Op. 94) was a glittering display of virtuosity. This sonata juxtaposes Prokofieff's faults and virtues, his vulgarity and his great melodic gift, but even his cheap tricks took on a disarming dignity under Miss Rosenberg's unfalteringly accurate and fluent bow. She has won numerous prizes, including the Michaels Memorial Award and a Fulbright Scholarship last spring. Her judges have made no mistake. She proved this when she played Leclair's Sonata in D Major in a clean, true style; and in this work's final movement, "Tambourin," her single violin became a whole choir of wondrous, droning bagpipes. Her Bach B Minor Partita was as solid as an old German square piano. For all its singing tone, her playing leans toward the cerebral, but it has the cool persuasion of a well-ordered and handsomely worded argument.

K. H.

American Opera Society: "Julius Caesar," Oct. 9, E—Handel's operas in their original form have been considered too long, too dry and unsuitable for contemporary staging. The American Opera Society proved with this performance of "Julius Caesar" that with expert cutting and a good dust-cloth Handel's operas are not only suitable for concert performance, but that they can be exciting and musically very rewarding. The method of presentation for this evening's performance was ideal. The narration sung in English with the arias and ensembles sung in

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the original Italian made for sense and continuity. Conductor Arnold U. Gamson used a deft hand in casting this performance. Soprano Leontyne Price was ideal as Cleopatra. She was queenly in appearance and her singing left nothing to be desired. She understands Handel's style and her remarkable voice shone to its best advantage. Her singing was nothing short of exquisite. Cesare Siepi is always at his best in a regal role. His beautiful voice and his appearance made for a perfect Julius Caesar. The intricacies of this role require extraordinary vocal dexterity, and Mr. Siepi handled them with ease. The youthful Sextus was sung by counter-tenor Russell Oberlin, and his duet with Cornelia, contralto Florence Kopleff, had a rare delicacy. Bass-baritone Donald Gramm enunciated the sung English narration with clarity and, when required, force. The evening's only disappointment was the singing of bass Louis Sgarro, whose low notes lack power and definition.

The fact that the presentation was in concert version did not bother us, for the singing and limited stage action had complete conviction. Our admiration for conductor Gamson's ideal casting, and for the over-all artistic effects achieved is boundless. The endeavors of the American Opera Society in bringing to light so-called history-book operas are laudable, and the results distinguished. G. W.

The New York Pro Musicia Antiqua, Oct. 10, E—When one leaves a concert thinking how beautiful the music was, rather than how good the performance was, the skill of the players is all the more highly praised. Such was the case at the Town Hall Monteverdi concert by the New York Pro Musica Antiqua. Monteverdi's texts and means of musical expression are rather distant from us by now. The fact that this group of five players and six singers, directed by Noah Greenberg, was able to communicate so meaningfully is even more remarkable.

A group of sacred works neatly balanced the opening group of secular ones; the masterpiece of which was "Tears of a lover at the tomb of the beloved," an extended unaccompanied vocal work of direct and poignant feeling. It was matched in the sacred group by the "Litany of the Blessed Virgin," in itself proof of Monteverdi's daring musical genius.

The NYPMA brought every work they touched out of the realm of the abstruse and archaic into a new atmosphere of the most ardent and piercing kind of expressiveness. I have often heard and admired Monteverdi's music before, but last evening's performance was the first that moved me to the point of forgetting historical interest for pure enjoyment of beautifully organized sounds.

Much of the music made incredible demands on the singers, but the emphasis was so completely on what was being performed instead of on how the performer was making out that the music spoke as it never could through a self-conscious virtuoso.

Players last night were Betty Wilson and Jean Hakes, sopranos; Russell Oberlin, Charles Bressler, and Arthur Squires, tenors; Brayton Lewis, bass; Paul Ehrlich and Sonya Monosoff, violinists; Martha Blackman, 'cello; Bernard Krainis, recorder; and Paul Maynard, harpsichord. J. L. B.

I Solisti di Zagreb, Oct. 12, E—This fine chamber music ensemble of 13 members and its gifted conductor Antonio Janigro, follows in the footsteps of other continental groups—I Musici, the Virtuosi di Roma, and the Societa Corelli. They do not take second place to any of them. Their music making is astute, unartificial, and full of emotional impact. Their technical level is superb, the ensemble playing is perfect, and the pitch is accurate. What strikes you most is their joy in making fine music without frills or artificiality.

With their conductor as soloist, they opened the bill with Boccherini's Cello Concerto in D Major. Mr. Janigro is a first-rate cellist with a luscious, velvety tone and fine technique. The accompanying ensemble supported him excellently. Rossini's First Sonata in G was played with fine nuances and charming transparency. After intermission followed Hindemith's Funeral Music for viola and strings, with Stefano Passagio as the admirable soloist. The deeply moving piece was played with full emotionality, and technically satisfied the highest demands. A novelty was Milko Kelemen's Concertante Improvisations. This Suite of four short pieces recalls Von Webern's Chamber Suite in its structure and harmonic tapestry. It is precise, to the point, dissonant but written with the knowledge of a first-rate craftsman. Mozart's ever-enchanting Divertimento in D (K. 136) brought the evening to a triumphant close. H. W. L.

Edmee Brandi, soprano, Oct. 13, E—As her selections grew lighter and closer to the musical spirit of her native Brazil, the warmth and accuracy of Miss Brandi's singing improved. Among her most effective songs were Villa-Lobos' haunting Cancao de Carreiro and wild Mokoce-cemaka, and a group of songs by Aloysio A. Pinto. In these, she displayed a voice of agreeable timbre, if limited range. The earlier anonymous 18th-century Lamento Napolitano proved too low for her to produce comfortably; one wonders why she didn't transpose it up a bit. Her diction was excellent, and she knows how to put a light folk song over, largely through her engaging personality and dramatic talents. In large vocal leaps, her intonation was insecure, but in stepwise, canto melodies, she made pleasant listening. Leonora Gondim accompanied unobtrusively. K. H.

Maurice Euphrat, pianist, Oct. 14, E—This youthful pianist comes from San Francisco, via Europe, where he received accolades. Before a New York audience, he proved that he deserved them. He opened the program with Bach's Partita No. 4, in which the characteristics of his musical approach were evident from the very start. Mr. Euphrat is a romantic musician, and this emotional fixation is apparent all through his playing. It became more apparent in Schubert's Sonata No. 78 in G Major, which closed the first half of the program. The melodies sang, and the technical difficulties of the work were capably conquered. After intermission the artist played Copland's Sonata. This contemporary work seems particularly close to his interpretative gifts, which shone to best advantage. Mr. Euphrat earned well-deserved, enthusiastic applause for his devoted yeoman services. Beethoven's Appassionata in a well-balanced delineation closed the successful evening. H. W. L.

The Little Orchestra Society, Oct. 15, E—For the first concert of the 10th season of the splendid and enterprising Little Orchestra Society, Thomas Scherman, conductor, chose to program the "Goyescas," an opera by Enrique Granados, sung in Spanish. This is music of the turn of the century, borrowing much of the richness of 19th-century music, watered down in the newer style of the pre-World War I period, and slightly daring, for that epoch, in rhythmic forms, unusual orchestral scoring, and occasional forecasts of the atonal. The work is not strictly an opera; it is more a poetic narrative set to music, sung by a quartet of solo voices and chorus. Much of the orchestral texture is delicious—the prelude to the Lantern-Lighted Ball, with its blend of brass and cellos, the scene for soprano, "La Maja y el Ruisenor," and the atmospheric love duet. The Granados touch is evident throughout the score in the use of subtle nuance and the underlying flow of melody. Excellent playing by the orchestra and good singing, especially by the male sections of the chorus schooled by Margaret Hillis, combined with the four soloists in a pleasing presentation of the score. Making her New York debut as Rosario was Pilar Lorengar, soprano. A beautiful girl with an intrinsically beauti-

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ful voice, she sang unevenly until the great air of Tableau III, Scene 1 was reached. In this the high, sustained floating quality of the tones, the superb style and interpretative skill of the singer plus the reposeful poise of her delivery, made the listener oblivious to any technical imbalance: Miss Lorengar was completely captivating. Martial Singher coped well with the tricky Paquiro role, Mignon Dunn sang opulently as Pepa, and Davis Cunningham was a dynamic Fernando. M. C.

Lily Miki, pianist, Oct. 17, E—After the first few notes of Siloti's arrangement of Bach's Organ Prelude in G Minor, it was clear that here was a true musician. In the fugue of the following Chromatic Fantasy and Fugue by Bach, Miss Miki displayed tonal control and independence of each hand and, better yet, let her sure technique communicate her own conviction and musical understanding. The fugue from Cesar Franck's Prelude, Chorale and Fugue seemed to flow from her fingertips. She could serve up a whole concert of just fugues, as far as we're concerned. One might disagree with her Mozart (Sonata in E-flat, K. 282), with its overrefinement, with the gentle rubato of the left hand. But few would dare dispute her brilliant playing of Debussy's "Feux d'artifice" or of her alternately rousing and sensitive performance of Brahms' Book II Variations on a theme by Paganini. Miss Miki is petite, and sometimes she seems to push great chordal masses for power. But her energy, delicacy, and understanding more than make up for this. Hers may not be a major talent, but it is a first-class one. With such secure technique and natural musicianship, her playing is a constant listening pleasure. K. H.

Donald Currier, pianist, Oct. 21, A—Nearly 17 years ago, quite by chance, we heard Mr. Currier play his graduation recital at the New England Conservatory of Music in Boston. Now he is an assistant professor of piano at Yale, and we wondered what time, war, and the academy might have done to his playing over the years. It is a pleasure to report that he has matured impressively. In Beethoven's Sonata in A Major (Op. 101) he seemed to have thought out every note and phrase, and this concentration produced an interpretation that, while some may disagree with it, had conviction and power. He is contemplative rather than brilliant, and is more at ease in the lyric than in the bravura. Richard Donovan, present in the hall, was lucky to have so responsible and capable a player perform his Second Piano Suite. The suite, which echoes tunesmith Hindemith, reveals the careful craftsmanship of the academy, where the heart, like a well-trained city dog, is always curbed. Mr. Currier closed with Schumann's Symphonic Etudes (Op. 13). He was at his best in the delicate, lyric sections; he seemed technically able but temperamentally reluctant to give himself over to the grand manner of the big passages. Thought, intense and concentrated, is the essence of his playing; all we wanted was more letting go. If his whole program had had the freedom of his encores (Scarlatti, Chopin), this notice would have been one word long: wonderful. K. H.

CARNEGIE RECITAL HALL

Frederick Fuller, baritone (Interval Concerts), Sept. 13, E—If this evening was an indication of the quality of the season now starting, it augured well indeed. Mr. Fuller is one of the most artistic, musical, and imaginative singers we have heard. He sings in many languages and apparently not only masters them in point of pronunciation, but is also imbued with their spirit. Consequently, his interpretations are authoritative, searching, and completely revelatory. The voice, for him, serves as a means of expressing most fully the meaning of a song.

A group of songs by Purcell, Cesti, and Vivaldi opened the bill, sung in the finest bel canto tradition. Songs by Schubert and Hugo Wolf and a group of Spanish songs by Nin and Villa-Lobos followed. After intermission, a French group preceded six English and American folksongs in adaptations by Britten, Kelly, Copland, and Hughes. For this highly successful evening Arpad Sandor, at the piano, assisted with uncommon sensitivity and masterly support. H. W. L.

Linton Berrien, pianist, Sept. 23, E—Although Mr. Berrien showed a genuine feeling for Bach in the opening Partita No. 1 in B-flat Major, giving a performance that was conscientious and virile, his left hand had insufficient technical independence. The "Gigue" suffered from many slips in hand-crossing and, perhaps because of technical insecurity, the dynamics throughout all six movements were uneven. Simulating the harpsichord is one philosophy of playing Bach on the piano, but here there was inconsistency of style, with over-pedaled passages alternating with dry harpsichord effects. In a Chopin group, including a Nocturne, Etude, Fantasy, and Scherzo, Mr. Berrien demonstrated a certain musicality, but his technique, particularly in octaves and arpeggios, has not progressed far enough to serve his musical intentions. The second half of his program offered works by Schumann, Liszt, Moszkowsky, Cyril Scott, Debussy, and Chasins. K. H.

The Chamber Music Circle, Oct. 7, A—I was sorry last year to see so few people at the Chamber Music Circle concerts. This year's attendance is only slightly better. Yet the performances, of unusual interest and consistently high quality, warrant better attention.

Rossini's Quartet No. 3 for two violins, 'cello, and bass opened this year's initial concert well, especially in the ingratiating closing movement, a series of variations in which each instrument makes its lively comments on the theme.

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The most pleasing works were two by Albert Roussel, a Duo for bassoon and bass that gives particularly diabolical double-stops and harmonics to the string player, and an Adagio for oboe, clarinet, and bassoon, a little work of expressive beauty and intricate, clangorous contrapuntal workmanship.

Beethoven's Serenade (Op. 25) for flute, violin, and viola closed the first half of the program, which was completed after intermission by Dvorak's Quintet (Op. 81) for string quartet and piano, a big, rich, romantic, and exciting work with a kind of *perpetuum mobile* for a finale.

Particularly well taken in this concert was the contrast of media and styles. Players were Isidore Cohen and Carl Shaw, violin; Alexander Rouguell, viola; Julius Levine, double bass; Sylvia Deutscher, bassoon; Josef Marx, oboe; William Kushner, clarinet; Anabel Hulme, flute; Carolyn Voigt, viola; and Harriet Wingreen, piano. J. L. B.

Bianca Masco, soprano, Oct. 7, E—The most enjoyable part of this program came at the end, when Miss Masco sang six of her native Jugoslav folk songs, including a tongue-twister about thirsty frogs who watch the rain clouds expectantly, a fat sparrow who teases a funny-looking scarecrow, and a rhythmic song about a wife who sold her husband for a pumpkin, while another woman cries, "Alas, I would have paid three pumpkins for him!" Miss Masco also sang two Italian folk songs, four aboriginal Australian ones, and children's songs by Schumann, Prokofieff, and Leo Blech. Blech's "Heimkehr vom Feste," about a child's visit to ten baby robins, was charming, happy, and fragile. These are perhaps the adjectives to describe the best features of Miss Masco's voice, which is most successful in the whimsical and light. She has a large talent for projecting miniature emotions, and is less effective in the more dramatic, such as Petrassi's "Two Sappho Lyrics" or Milhaud's "Departure." The program was rich in novelty, moving from medieval troubador songs to three "Geisha Songs" by Tomasi, and accompanist Joseph Schwartz handled all the varied musical styles with distinction. K. H.

Pavel Zarins, violist, Oct. 14, A—Mr. Zarins, played a demanding program but did not fulfill its demands with credit. He began with a Handel Sonata in C Major, originally intended for viola da gamba. The work lent itself well to the transformation. The second offering was S. Stamitz's Concerto in D Major (Op. 1), in which Mr. Zarins proved his understanding of its cheerfully shaded classicism, but did not always play the notes with accuracy.

Paul Hindemith's Sonata for viola solo (Op. 25, No. 1) was perhaps the best performed work on the program, with its great variety of moods and qualities, mostly placid, but with occasional startling outbursts of virtuosity. A. Bax's "Phantasy," sounding like a reduction of an orchestral potpourri of British folk songs, closed the program in a warmly romantic atmosphere. Mr. Zarins' excellent accompanist was Leo Barkin. J. L. B.

Cast of the Long Island Opera Company's La Bohème *at the Brooklyn Academy of Music, Oct. 13. Left to right seated:* JOSEPHINE ASARO *(Mimì),* CLAUDIO FRIGERIO *(Marcello),* COSTANZE GERO *(Rodolfo),* JOSEPHINE GUIDO *(Musetta). Standing:* MARIO FIORELLA *(Schaunard),* GUIDO G. SALMAGGI *(General Director of the company),* CONSTANTINE CALLINICOS *(Conductor), and* LOUIS SGARRO *(Colline).*

HUNTER COLLEGE

American Symphony of New York, Oct. 19, E—Opening the fall season, the American Symphony, conducted by Enrico Leide, offered one of its most outstanding concerts to date. Slated to be an All-Wagner program presenting as soloist Charlotte Price, dramatic soprano, two of the high points turned out to be the lovely, well-scored Elegie for Strings, composed by Dr. Leide and played in memory of Mr. A. Goutkin, Librarian and Co-founder of the orchestra, and also one of Dr. Leide's songs, added as an encore by the soprano. The "Rienzi" Overture, commencing the formal program, showed the progress in blend and tone which is rapidly establishing the group as a favorite with New York concert-goers. It was read and played with intelligent skill. The "Ride of the Valkyries," the "Lohengrin" Preludes (1 and 3), the "Siegfried Idyll," and the concluding "Meistersinger" Prelude received enthusiastic audience approval. Miss Price, singing the "Dich Theure Halle" from "Tannhaeuser" and Isolde's Love-Death from "Tristan," made a splendid impression. The voice is of unusual timbre and has been commendably trained. Only experience and a smoother musical style are needed to ensure an outstanding vocal career. M. C.

BROOKLYN ACADEMY OF MUSIC

"Madam Butterfly," Oct. 18, E—We're all for cultural exchange, like Japanese singers batting lashes in Brooklyn while Brooklyn Dodgers are lashing bats in Japan. Puccini started it all, we figure, by writing a Nipponese Italian opera in the first place. Now a clever Los Angeles booking agent has carried Puccini's original cultural cross-over to its logical genetic finale: "Madam Butterfly" is sung and acted in Japanese by members of The Fujiwara Opera Company of Japan, and Americans play Kate and Lt. Pinkerton and Sharpless in English. There is no Sakini to interpret, and it beats us how easily everyone seems to understand everyone else. But apparently poetic realism is what is being sought after. At least, the stage was alive with real kimonos, fans, and clog shoes. The poetic realism went to pieces, for a moment, when Pinkerton shouted, "With that innocent baby face, she sets me on fire!" Amid all the cut-rate drug store props, nickel postcard sets, and paper flowers, one voice alone made occasionally agreeable listening. It was Madam Butterfly, played by Masako Toda; yet even her voice was cold, hard, and loud in the big arias. The Japanese transliteration seems to add a peculiarity of intonation to Puccini that ill suits his Italian melodic temper. But then, as we said before, Puccini started the whole business in the first place, and after nearly 53 years, this sort of things tends to get out of hand. We still think it's a good idea, though. All that's needed is a few superb singers. And it might be well to include more than 20 pieces in the orchestra. K. H.

GRACE RAINEY ROGERS AUDITORIUM

Symphony of the Air, Stokowski conducting, Oct. 4, E—"I can't conceive the spirit of music but in love," said Richard Wagner. Listening to the four contemporary pieces played with great devotion and understanding by Leopold Stokowski, a famous champion of the New, with Rudolf Firkusny's masterly assistance at the piano, one was aware that what was lacking in at least three of the scores was emotional impact. They were products of learned brains who know their craft extremely well. But the material itself is rather poor and technique often covered up the lack of inventiveness.

One piece, Martinu's "Incantation" (Piano Concerto No. 4), which received its world premiere, employed the means of a romantic era but did not succeed as a composition, for it tried to apply almost every style of current musical expression—everything but Martinu. It was played by Mr. Firkusny, the soloist, with incredible virtuosity and what he did with the material was utterly impressive, but the work, as such, left you unsatisfied, as do foods which look attractive but have no nutritional value.

The opener of the program was Bernhard Heiden's "Memorial," also a world premiere. The composer is a student of Hindemith and this is noticeable throughout. But the melodic inventiveness is weak.

Adagio for Orchestra by Robert Helps seems structurally not clear, although it makes pretty sounds at times.

Leon Kirchner's Toccata for Strings, Solo Winds, and Percussion is imaginative in instrumentation, but it also is a cool, intellectual effort. H. W. L.

THE NATIONAL SCENE

NBC-TV Opera Company's "stylistically tasteful performance" of The Marriage of Figaro *at Philadelphia's Academy of Music, starring* ADELAIDE BISHOP *(left) as Susanna,* PHYLLIS CURTIN *as the Countess, and* RALPH HERBERT *in the title role. (See review below.)*

PHILADELPHIA

■ Following a sort of preview at St. Mary's College in South Bend, a 47-city tour of the new NBC Opera Company officially began with ***The Marriage of Figaro*** at the Academy of Music, under the auspices of the Philadelphia Forum. With RCA and NBC backing the heavily publicized venture, radio and television interviewers nabbed celebrites and music critics for lobby interviewers, and searchlights played outside the Academy. But inside the Academy the Hollywood trappings were easily forgotten, because this was a stylistically tasteful performance agreeably sung in a new and capable English translation.

The cast of attractive young performers, singing in English, recalled one of the first productions of the lamented Philadelphia Opera Company whose successful ***Figaro*** 17 seasons ago inspired the Metropolitan Opera's revival of the same opera a season or two later.

Only survivor of the Philadelphia Opera Company in NBC's cast was Adelaide Bishop, whose singing of Susanna was as excellent as her acting was believable. Frances Bible was outstanding as Cherubino, both vocally and dramatically. Ralph Herbert made an efficient Figaro, with just the right touch of clowning; his resonant voice did not, however, respond to the tessitura demands of the part at both ends. Walter Cassel was a commanding and believable figure as the Count, and Phyllis Curtin sang and acted convincingly as the wronged Countess.

The supporting roles were also in good hands. Only complaint about Ruth Kobart as a redhaired Marcellina is that she didn't appear ugly enough. Jimi Beni and Mildred Allen were amusing as Antonio and his daughter Barbarina.

Most praiseworthy was Peter Herman Adler's role, both as the conductor who gave pace and clarity to the performance, and as the stage director who manager all the comedy business on a high level. The settings by William and Jean Eckart were stylized, achieving their effect neatly without gaudy splendor.

Edward Eager's translation is in contemporary everyday English but not slangy. It is a model of its kind. Unfortunately only about a quarter of it was intelligible, but that was the singers' fault, not Eager's.

■ The Philadelphia Grand Opera Company began its second season with *La Gioconda*. This company, formed by shotgun wedding (a $25,000 municipal subsidy) of the Philadelphia La Scala and Philadelphia Civic Grand, now has Humbert A. Pelosi, former Scala manager, as general manager, replacing the resigned Anthony Terracciano, former Civic manager.

The opening performance was typical of this company—generally good singing with some weak spots; variable acting; scenery that has seen better days; and orchestral playing at its best in purely instrumental passages.

Herva Nelli sang and acted well in the title role especially in the final "Suicidio!" Claramae Turner was a striking Laura visually and vocally—perhaps overdressed for the locale. Frank Valentino was a rich-voiced and menacing Barnaba, Sandra Warfield scored as La Cieca, and Kurt Baum was vocally (and dramatically) below par as Enzo. Antony Tudor's Ballet Guild, the company's new dance group, made a good start. Carlo Moresco conducted ably.

SAMUEL L. SINGER

BOSTON

■ As far as the playing was concerned for this season's opening of the Boston Symphony Orchestra at Symphony Hall, Oct. 5 and 6, neither the conductor, Charles Munch, nor his players showed the slightest ill effects of an arduous European tour that took the orchestra through 19 cities in 13 countries for a total of 28 concerts.

With the personnel returning the week of the concert, only one rehearsal was possible. But perhaps this was just as well under the circumstances. Spurred by the conductor's vigorous enthusiasm, the orchestra gave superlative readings of the Weber Overture to ***Euryanthe*** and Beethoven's Third Symphony. The last-named was one of the mainstays of the tour.

The concert also served to introduce to American audiences the Viennese violinist Wolfgang Schneiderhan, who has been active on the European scene since his debut in Copenhagen in 1926, and whose marriage to the soprano Irmgard Seefried has far from subordinated his own very considerable talent. Playing the Beethoven Violin Concerto, the soloist showed that he has a big tone, poise, and an effective command of his instrument. His style is characterized by a sober earnestness (which stops short of intensity), logic, and intellect. In appearance, manner, and performance Schneiderhan is the embodiment of serious purpose. He treads the middle way, neither too much nor too little, with a sort of determined wariness. Boston has a particular fondness for this type of musician, and the soloist scored a real audience and critical success in his American debut.

■ The newspapers, radio, and television have, of course, been full of the orchestra's exploits in Europe, with particular interest attached to the Russian part of the tour, where five concerts were given in Moscow and Leningrad. All the players were full of enthusiasm for the reception given the orchestra wherever it played. There were and still are many personal stories of considerable interest. Musicians in Russia were warm and friendly in every way and there was a good deal of fraternizing both at formal receptions and informally through chance and planned meetings.

The celebrated Soviet violinist David Oistrakh was much in evidence. A meeting with Vladimir Resnikoff, Russian-born BSO violinist, resulted

in Oistrakh's purchasing Resnikoff's violin, a fine Guadagnini. When Resnikoff was asked if he had received a good price for his prized possession, he replied that Mr. Oistrakh is a shrewd bargainer. But Vladimir is no babe in the woods either, so perhaps the final price was just about what it ought to have been.

Each of the players received 300 roubles while in Russia, which the men spent with great enthusiasm for balalaikas, enormous Russian fur hats, woodcarvings, and various other sundries. Some seven or eight of the players were able to call their homes by telephone from Leningrad, a devoted manifestation of marital and parental solicitude which took a good third of their Russian pay—but worth every kopeck, they insist.

There is some criticism in the orchestra of the rigorous schedule, which compelled the orchestra to perform almost every day of the tour. Feeling has been expressed that the strain of travel on top of the playing schedule was not calculated to improve either the players' health nor their performances. Several of the men have stated that some of the concerts were given on sheer nerve and little else. Perhaps this aspect may be improved in the future.

JULES WOLFFERS

CINCINNATI

■ Cincinnati's 1956-57 music season got off to an exhilarating start on Oct. 12-13 with as fine an opening pair of concerts by the Cincinnati Symphony Orchestra as this observer has enjoyed in many a year. The occasion marked the 62nd season of the orchestra as well as the 10th anniversary season of its enterprising, civic-minded music director, Thor Johnson. The men played as though they had been preparing for the event for weeks. As a result, Cincinnati's chief musical asset resounded with a tone quality that was compact and secure, with an especial warmth in the strings and brasses.

The program began with the infrequently heard overture to "Benvenuto Cellini" by Berlioz. It was shiningly brilliant without being shrill or overblown. Griffes' "White Peacock," sensitively etched in musical pastels, showed off the orchestra's iridiscent tone colors to perfection. The Variations, Chaconne and Finale by Norman Dello Joio confirmed the impression of its Cincinnati premiere some eight years ago as a work of individual style, serious purpose, and skill in orchestral writing. It is a noble composition and one that discloses great diversity of interest in its exposition of variations on a theme from the Gregorian liturgy. The structure is characterized by vital melodies, modern harmonies that do not fall sharply on the ear, and a rhythmic pull that lifts the listener above everyday routine.

The second half of the program was given over to a well-integrated reading of the Beethoven Fifth Symphony. Thor Johnson and the Cincinnati Symphony Orchestra gave a performance noteworthy for its balance and the absence of baton hysteria to which conductors' personal whims often subject this symphonic landmark. To Dr. Johnson our thanks for a sane, relaxed presentation.

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CHICAGO

■ Lyric Opera of Chicago, now permanently established, set off a third season of resident opera here with a brilliant performance of Puccini's romantic *Girl of the Golden West*. A glittering (literally) and high spirited audience packed the theatre for this occasion and the Guild Ball following.

Not heard here for three decades, the *Girl* returned to our stage to delight both young and old opera-goers, some of whom recall its world premiere at the Met in 1910, with Destinn, Caruso, and Amato creating the lead roles, Toscanini at the conductor's stand, and Puccini backstage. A few weeks after its premiere, the Chicago Grand Opera Company introduced the opera in the historic old Auditorium, with Carolina White, Bassi, and Sammarco, and Campanini conducting. A later revival brought Jeritza, Edward Johnson and Martinelli (alternating as Dick Johnson and Danise in the role of the Sheriff). And a still later one starred Rosa Raisa, whose second act performance roused her audiences to standing ovations.

That such conductors as Toscanini, Campanini, Polacco, and now Mitropoulos kept the Puccini work in their repertoires, attests to its musical worth. The score, though lacking a prodigality of traditional "operatic arias," is replete with beautiful music, subtly impressionistic.

Mitropoulos gave the *Girl* an even more brilliant performance than did his predecessors here. A triumvirate of fine actor-singers responded beautifully to his erudite baton: Eleanor Steber, the "Girl" Minnie; Tito Gobbi, as Dick Rance, Sheriff and Gambler; and Mario Del Monaco, justly heralded as one of the great tenors of the day, making a highly successful debut here as Dick Johnson, the outlaw-brigand who falls in love with Minnie on sight. Mitropoulos kept the large, well-rehearsed orchestra within balanced tonal confines that permitted each of the singers in the lengthy cast to be easily heard above the heavy orchestration.

Ray Hasch

ELEANOR STEBER—*"beautiful voice, juggled with nonchalance and ease"—opens Chicago Lyric season in Puccini's* Girl of the Golden West. (*Review on this page.*)

Eleanor Steber, one of the most splendid singing actresses of the day, was completely in character throughout the performance. Though we missed the richer undertow of dramatic soprano calibre usually heard in the role, we delighted in Mme. Steber's beautiful voice, juggled with nonchalance and ease. Her histrionicism was no less fetching as she made her appearance as equestrienne on a non-too-docile horse while singing with her usual security and spirit.

Tito Gobbi, despite a role which does not afford this powerful actor-singer full opportunity to display his exceptional gifts, nevertheless dominated the stage whenever he appeared in his diabolic portrayal of the enamoured sheriff.

Del Monaco, an exciting figure on the operatic stage, lived up to the encomiums which preceded him here, and made the Outlaw a troubadour of operatic folklore unexcelled by his more famous predecessors.

Lesser roles were sung and acted well by a cast which contributed importantly to the over-all success of the production. Congratulations are due Aldo Mirabello Vassallo for his effective *mise en scène*, and to Chorusmaster Michael Lepore, whose choristers not only sang forcefully but acted not like so many paid robots, but as individuals who had caught the spirit of the play. All in all, Lyric's brilliant opening presages well for a most successful season of well chosen repertory with stellar artists. Bravo, Carol Fox, and *viva tutti quanti!*

With Lyric Opera's triumphant presentation of Umberto Giordano's *Andrea Chenier*, the standard was set for opera in the "grand manner" to which Chicagoans have been long accustomed, now to be restored to us by our own resident company. Indeed, the decorative and dramatic spectacle of the French Revolution had never been heard here to better advantage.

In the title role, Del Monaco, roused his public to lusty ovations time after time, and Tito Gobbi's masterly portrayal of Charles Gerard made us forget such predecessors as Titto Ruffo, Danise, and Formichi. Eleanor Steber surmounted the demanding role of Madeleine de Coigny magnificently.

The so-called minor roles were especially well taken by younger artists (most of whom were Chicago trained) who formed an entourage worthy of the three stars. The Comtesse de Coigny found in Evelyn Reynolds a mezzo of considerable potential; Eunice Alberts projected convincing pathos in her well sung plea to the judges in the Tribunal scene; Shirley Winston, whose name we have jotted down for further acquaintance, made the most of the role of Bersi, Madelleine's Mulatto Maid; and Miles Nekolny, one of the handsomest Cavaliers of the Lyric Stage, whose fine baritone shows off well among more seasoned operatic veterans. Three other Chicagoans noted for their musicianship and operatic talent — Andrew Foldi as the Attorney-General, Henri Noel as Roucher, and Bernard Izzo as Dumas, President of the Tribunal — performed very creditably in a cast which also included Leon Lishner as the Gaoler, Lloyd Harris as the Walker, and Mariano Caruso as the Spy.

Emerson Buckley directed the performance in a manner that justified his appointment to the Lyric post. The *mise en scène* reflected the masterhands of Mirabella Vassalo, and the choristers again deserve commendation for their fine response to the expert training of Michael Lepore. The Ruth Page ballet gave important accent to the exquisite "Pastorale," and subtle details were evident throughout the performance.

WILLIAM BROWNING *and composer* JEANNE BOYD, *whose "Eleventurous Dances" for piano and chamber orchestra, which won the International Women Composers' Award in Basle, Switzerland, in 1950, was recently played and conducted by Mr. Browning in Evanston, Ill., under the auspices of the Evanston MacDowell Association.*

■ Fritz Reiner led off his 4th season as conductor of the Chicago Symphony with his settled, seasoned, and highly proficient forces as keenly attuned as if there had been no summer interlude. Restored to the orchestra's repertoire for the initial concerts was Strauss' "Symphonia Domestica." Other fresh works in the repertoire were Stravinsky's Symphonic Poem "Song of the Nightingale"; a brief work entitled "Encounter," by Charles Turner; and a first hearing at these concerts of Bach's "Wedding" Cantata (No. 210), in which Magda Laszlo made her local debut.

Miss Laszlo was more impressive personally than vocally in the Bach recitatives and arias, but was heard to better advantage in a group of Strauss songs. Though not deeply moving, they were sung with innate musicianship and appropriate spirit.

Another debut with the orchestra was made at the following concert by Berl Senofsky, 1955 winner of the Grand Prize of the international contest sponsored by Queen Elizabeth of Belgium. In Mendelssohn's Violin Concerto Mr. Senofsky displayed an outstanding talent. He played with elegance and taste, though with a slender tone. He did not often exhibit temperament sufficiently warm to stir his listeners, but with further seasoning he may become an artist of first importance.

■ On Oct. 17, at Goodman Memorial Theatre, the Fine Arts Quartet presented the first of a series of six concerts in which, throughout the season, they will play 12 of the 17 quartets of Beethoven and the 6 quartets of Bartok.

Bartok's First Quartet (Op. 7), which appeared on this first program, is concerned chiefly with the achieving of musical unity through the interrelating of thematic material in all movements. It is essentially lyric in feeling despite its robust and dramatic passages.

The Beethoven Quartets — the C Minor (Op. 18, No. 4) and the F Major (Op. 59, No. 1) — made an admirable framework for the Bartok work. The Fine Arts' readings of Beethoven warm and deepen season by season, and these performances pointed up beautifully their sharply etched playing of the Bartok, which they never dull or distort by trying to make its essentially acrid sound too "pretty."

DOSHA DOWDY and RENÉ DEVRIES

CLEVELAND

■ An avalanche of musical events ushered in this 39th season of the Cleveland Orchestra. Immediately after his return from a highly successful conducting tour in Switzerland and Austria, George Szell launched his two-week workshop in which 14 young conductors of Community Orchestras throughout these United States participated. Their opportunity to witness the operation of a first-class orchestra from all angles, artistic as well as economic, to sit in on rehearsals and to wield the baton at these sessions was of inestimable value to these budding conductors. Sponsored jointly by the American Symphony Orchestra League and Cleveland's Musical Arts Association another vastly interesting project was welcomed in conjunction with the workshop concerned with developing future conductors. The Music Critics' Workshop was in session during the last four days and brought 50 distinguished guests from the four corners of our land.

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Quartet performed works by Telemann, Quincy Porter, Henry Cowell, and Beethoven. The other program consisted of Berlioz' Roman Carnival Overture, Ravel's "La Valse," a first performance here of Donatoni's Concertino for Strings, Brass and Solo Tympani, and the Brahms Fourth. If "La Valse" was labored we must concede that the nature of the piece may be responsible. The novel and rather incongruous combination of instruments assigning prime importance to so portly an instrument as four pedal tympani and composing a love duet between them and the strings has a somewhat comical aspect. However, the four movements show the young composer to be adept and fluent in expressing sound musical ideas. The audience found the piece highly enjoyable, recalling Mr. Szell repeatedly to share honors with the orchestra and the virtuoso tympanist Clyde Duff. Brahms' majestic Fourth suffered from too meticulous attention to detail, as if Mr. Szell were concerned mostly with demonstrating every minute point of interpretation to his conductor's class. The critics attending these concerts wrote their reviews, handed them in to Messrs. Kastendieck and Schonberg anonymously, and criticized each other's reviews in open session.

At the last meeting they decided to form a National Critics' Organization and accepted an invitation to hold their fifth meeting in Detroit next year. The second pair of symphony concerts was happily devoid of former inhibitions. The program again offered a novelty in the form of a Clarinet Concerto with String Orchestra by Aaron Copland, who used great ingenuity in combining accepted music trends of a lyric nature with the strong national flavor of exciting Jazz rhythms. The solo clarinetist of the orchestra, Robert Marcellus, interpreted the piece with its intricate figurations most effectively and was roundly applauded for his fine performance. The purely orchestral portion of the evening was an exalting one. Beethoven's "Eroica" was never in more competent and devoted hands. Opening the program was a first performance here of the Concerto Grosso in G Minor for strings, Harp and Piano by Francesco Geminiani, a beautiful, serious, and authoritative composition.

■ The Brudno management presented Dr. Francois d'Albert, violinist (no relation to Eugèn, the great Beethoven pianist of a generation ago), in an exacting recital. An artist of superior attainments, Mr. d'Albert was heard in a program opening with the Cesar Franck Sonata, ably assisted at the piano by William Kurzban. The Mozart Violin Concerto No. 4, the Ernst Concerto (Op. 23), and shorter pieces by Bartok, Paganini, a "Souvenir of Rome" by the violinist himself, and the Ravel "Tzigane" gave ample proof of the high order of artistry at d'Albert's command. An enthusiastic audience was on hand to applaud the artist. ROSE WIDDER

ELINOR REMICK WARREN, *American composer, and her husband,* Z. WAYNE GRIFFIN, *return to their Los Angeles home after a four-month tour of Europe, which included visits to the major festivals and events of the summer season.*

LOS ANGELES

■ Just two days after the "deadline" for the previous issue of *Musical Courier,* Southern California's summer season closed with a brobdignagian American premiere of Darius Milhaud's dramatic oratorio *David.* And just two days before the deadline for this issue, the winter season began with a gala performance of Puccini's *Manon Lescaut,* opening the 20th annual Los Angeles season by the San Francisco Opera Company.

That Los Angeles will respond overwhelmingly to quality opera competently promoted was emphatically proven by the capacity crowds at *David* (20,000 in Hollywood Bowl) and *Manon Lescaut* (6,500 in Shrine Auditorium). Both presentations deserved the response.

For all the massive and lustrous grandeur of its production, *David* is essentially a subtly colored Gallic work which directly reflects the facile talents of its composer. Unlike Honegger's more powerful and boldly dramatic *King David,* Milhaud's music is less superficially Jewish. By "Jewish" I mean reflective of that meld of music indigenous to the Near East and worked upon by influences from northeastern European sources, all of which has found its place in the cantorial liturgy of the Temple, as well as in the folk music of modern Israel.

Though less barbarically colored and starkly contrasted, Milhaud's music has a more supple beauty and Armand Lunel's text a more veristic dramatic treatment than the similar Biblical musical drama by Honegger and Claudel. It is not perhaps as great, but it is more accommodating or assimilable, so to speak. Its Gallic characteristics and this less mystic treatment lend it an international appeal which, in a sense, mirrors the regard in which David is held as poet and leader by three major religions: Mohammendanism, Christianity, and Judaism.

Moreover, it is a work which, in my opinion, would fare as well in concert-oratorio form with reduced vocal and orchestral resources, as it does in grandiose spectacle with hundreds of singers and (an undermanned) orchestra of 65.

Its lyricism is marked by no set arias of the Italianate or 19th-century French type; indeed, the only aria, *per se*, is a folk song sung to the aging monarch shortly before his death. The music spills unbrokenly like glinting quicksilver from Milhaud's flask of genius. It is piquant rather than positive, moving rather than majestic, sensitive rather than stagey. Flow and color are its chief components.

The production, which had taken five hours when given at La Scala earlier this year, took less than two and three-quarter hours net at Hollywood Bowl. Yet less than 25 minutes of the actual score had been deleted by conductor Izler Solomon, with the permission of Milhaud, who was at the Bowl for rehearsals and performance.

Harry Horner's brilliant staging was largely responsible for the unflagging movement and pace of the production. He had devised a vast, abstract, geometrically angled unit set which spread across the Bowl stage where the sound shell is usually placed. By virtue of its several levels, stairs, ramps, and exits, it enabled a large throng of singers and "supers" to move with a minimum of confusion and a maximum of effectiveness. The undecorated facets of this huge set —with its central-pyloned high rear wall (before which sat the Greek-type permanent chorus)—showed off the stunning costumes to brilliant effect under the excellently handled lighting.

The work, which reviews the highlights of David's legendary life and reign and (by use of an auxiliary chorus of modern Israeli citizens) relates it to Israel's present struggle for survival of its statehood, enlisted some 30 principal singers. And Izler Solomon's faith in assigning the title role to an unknown 23-year-old baritone lad from the San Joaquin Valley city of Modesto was handsomely repaid by the thundering plaudits which met the majestic demeanor and equally majestic vocalizing of Harve Presnell. When I say that Presnell easily held his own with the likes of such magnificent artists as Mack Harrell, Adele Addison, Giorgio Tozzi, Herva Nelli, and scores of equally well-known local singers as Arthur Ross-Jones, Marni Nixon, Marvin Hayes, Dorothy Ledger, Leonard Morganthaler, and Carl Shultz, you will gain an idea of the Jovian impression he made at this single performance. All of their and the other soloists' efforts, and those of the Roger Wagner Chorale and assisting choruses and the orchestra were miraculously coordinated and sensitively and clearly delineated under Izler Solomon's exhorting leadership.

C. SHARPLESS HICKMAN

(*Continued from page* 11)

nette Dinwoody; bass Jay Froman; and the Houston Chorale.

Also scheduled to appear with the Houston Symphony during the season are violinists Zino Francescatti and Isaac Stern, sopranos Inge Borkh and Eileen Farrell, tenors David Lloyd and Rudolf Petrak, baritone Philip Maero, bass Yi-Kwei Sze and pianists Solomon and Malcuzynski.

New Orleans Symphony Opens 21st Season

Freshness and variation in repertoire and the appearance of a dozen guest artists will mark the 21st season of the New Orleans Symphony (Alexander Hilsberg, music director and conductor). The orchestra, which in April toured the Latin American area under the auspices of ANTA, opened its season on Oct. 30 in New Orleans' mammoth Municipal Auditorium. This year 18 subscription concerts will be played.

A quartet of celebrated young American singers has been engaged to perform the Beethoven Ninth Symphony with Maestro Hilsberg and the Orchestra. The quartet includes: soprano Frances Yeend; mezzo-soprano Jane Hobson; tenor John McCollum; and bass Kenneth Smith.

A newcomer to Municipal Auditorium will be the talented young French pianist Philippe Entremont, who makes his debut in the South appearing with the New Orleans Orchestra. Such familiar figures of the concert world as Zino Francescatti, Isaac Stern, Gregor Piatigorsky, Rudolf Serkin and Solomon will be heard during the 1956-57 season.

Music lovers also look forward to the third local appearance of Sir Thomas Beecham. Although Sir Thomas has appeared before in the Crescent City, this will mark his second appearance in 14 years as a guest conductor of the orchestra.

Besides its regular subscription series the orchestra will give three concerts for little children, a series regularly sold out, and fourteen concerts, which are broadcast throughout the State, on its Youth Series.

Seattle Symphony Plans 50-Concert Season

The Seattle Symphony Orchestra's subscription season of 10 pairs of concerts opened on Oct. 22 in Seattle's Orpheum Theatre. Guest artists for the season include Berl Senofsky, Moura Lympany, Andres Segovia, the Budapest String Quartet, Elena Nikolaidi, Gregor Piatigorsky, and Artur Rubinstein.

A concert highlight for Seattle music lovers will be conductor Katims' own performance as guest soloist in January. Equally well-known as a violist, he will relinquish his baton to his new assistant conductor, Henry Siegl, to play Bloch's Suite for Viola and Orchestra. Other plans for the season include a concert performance of Verdi's *Otello*, with a cast of leading operatic singers, Seattle vocalists, and the Seattle Chorale.

The Seattle Symphony Orchestra also will play 10 out-of-town engagements during the season, more than a dozen Family Concerts in Seattle suburbs, and several series of concerts for Seattle students.

For his opening subscription concert, Katims programmed the world premiere of a new work by John Verrall, prominent Northwest composer—the symphonic suite "Portrait of St. Christopher."

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Pianists MOURA LYMPANY *(left) and* ANIA DORFMANN *chat at a reception given for Miss Lympany, who recently returned from a tour of Russia. The first Western woman artist to be invited by the Ministry of Culture in Russia, Miss Lympany appeared both with the London Philharmonic and in solo recitals in Moscow and Leningrad. Listening in are* HERBERT BARRETT, *Miss Lympany's manager, and* MOORE CROSTHWAITE, *permanent Deputy of the British Delegation to the UN.*

BETTE DUBBO, *mezzo-soprano, the only American singer appearing at the Monterey, Mexico, Opera Festival (Leonora in* La Favorita, *and Preziosilla in* La Forza del Destino), *is shown with* GUIDO PICCO, *conductor at the opera house.*

THE INTERNATIONAL SCENE

Stravinsky Premiere Baffles Venice I.S.C.M. Audience

This writer has followed I.S.C.M. Contemporary Music Festivals for many years. How much has remained in the front rank of the works presented by this (by now) venerable society? Not much really. What remains alive are those works now counted among the "modern classics": Schoenberg and his school, Bartok, Pizzetti, Hindemith, Milhaud, and a few younger ones like Dallapiccola. And, of course, Stravinsky.

But Stravinsky, the big success of earlier Contemporary Music Festivals, succeeded this year in merely baffling or annoying his audience. The occasion was the world premiere of his "Canticum Sacrum ad honorem Sancti Marci nominis." The grand old man, grateful and devoted to the spirit of Venice, dedicated this latest *oeuvre*, a religiously inspired one, to the city and the name of her Patron Saint. In acknowledgment of the ecclesiastical character of this dedication, the Patriarch Cardinal of Venice in an unprecedented move gave permission to use the famous Basilica as a concert hall for the premiere. And so Stravinsky conducted—or, rather, celebrated! —his pious chant in front of the great altar under the radiant golden glow of the mosaic vaults of one of the loftiest artistic marvels of Christendom.

The naves overflowed with an exceptionally brilliant musical, intellectual, and professional public. One hundred music critics were present! As requested by the clergy, everyone kept a respectful silence even after the conductor-composer had put down his baton. Listeners quietly walked out of the church, but, once outside, they began to discuss, weigh, appraise what they had just heard inside. Before they had reached the borders of St. Marco's Square it was clear that few, if any, had liked it.

The brevity of the work (17 minutes) premitted a repetition of it after the intermission and was intended to give the audience a better understanding of its extremely complicated structure. Elaborate program notes and a booklet entitled "The Religious Works of Stravinsky," published especially for this occasion by several of his adherents and sold at the doors, attempted to make this structure comprehensible to professionals and laymen alike. But after reading all the explanatory literature, including the various critical reviews, it is doubtful that anyone present understood anything at all about the incredibly complicated system used by the composer to translate texts from the Latin Vulgate into music. The work combines an extraordinary mixture of archaic monody and dodecaphony harsher and less compromising than Schoenberg and his school. Dodecaphony and serial structure, in fact, seem to have become the absolute "Credo" of Stravinsky's advanced age. There is not the slightest evidence of a return to tonality (as was professed a few years ago) in the "Canticum," with its intricate series, inversions, cancriforms, and canonic portions. A theological symbolism which links the five parts of the work to the cupolas of San Marco and mystically connects the arches of the central sections (the three "virtues") to its vaults contributes nothing to a clear grasp of the music. Nor is the work clarified by the scoring, which lacks violins and clarinets and abounds in trumpets and trombones.

Most of the audience were baffled and disappointed, because they no longer recognized the great composer of "Petrouchka," "Sacre," and "Symphony of Psalms." And they wondered too about the suitability of this language for communication with Divinity—especially when comparing it with works by Gabrieli, Monteverdi, and Schütz, which opened the program.

GISELLA SELDEN-GOTH

Tchaikovsky's *Joan of Arc* Premiered in Italy

The Maggio Musicale Fiorentino's production of Tchaikovsky's *Mazeppa* a couple of years ago, and now the Perugia Festival edition of the composer's *Joan of Arc*, would seem to indicate that the time has come for a re-evaluation of the Russian master as an opera composer. Though his masterpieces, *Eugene Onegin* and *Pique-Dame*, are fairly widely known, these two interesting Italian productions show that, far from being merely the sensitive painter of intimate emotions (as his two successful operas might lead one to believe), he was a great epic composer. *Mazeppa* and *Joan of Arc* have the sweep and splendor of an *Aida* or a *Forza del Destino*.

Joan of Arc was conceived in 1878, the year of the Fourth Symphony and the Violin Concerto, the year after *Onegin*. The composer was, therefore, in the full flood of his genius. In this opera, time and again, his great power is convincingly present: in the stirring prayer in the First Act, the Coronation scene, the Battle music, the death of Joan. And, offsetting these heavily charged crowd-scenes, there are moments of moving tenderness. Joan's First Act air, "Adieu, forêts," is well-known, but it is followed by an exciting *scena* where, against an urgent background of angelic voices, Joan expresses her reluctance and her determination to leave on her terrible mission. In the Second Act there is a touching duet between the King and Agnes Sorel, followed shortly by Joan's arrival and "narrative," a long scene worthy of comparison with Tatiana's letter scene in *Onegin*. To list the lovely moments, one by one, in this opera would be

pointless. The point is that there are many of them. The work merits regular hearing, and would be an exciting addition to any opera house's repertoire.

The Perugia performance deserves much praise, even though it was not perfect. The Orchestra of the Maggio Musicale Fiorentino is sometimes uneven, but in sensitive hands it can be a responsive instrument. And Jonel Perlea's conducting was an excellent blend of sensitivity and the toughness necessary to keep a big performance moving together. The chorus let him down a bit (especially at the beginning of the First Act), but for the rest of the time, the pace and unity were remarkable. The sets by Enzo Rossi were inadequate; obviously he suffered from space restrictions, and probably budget restrictions as well. David Poleri was in good form as the King; and Fernando Corena, as Joan's father, showed that he can sing forcefully in dramatic parts as he sings delightfully in *buffo* roles. A young tenor named Isidoro Antonioli sang the small but difficult role of Raimondo, and revealed a pleasing, sure voice that should bring him to more important things shortly.

Unfortunately the role of Joan requires a really first-rank singer. Marcella Pobbe is a handsome girl with a sweet voice and a good musical sense, but she lacks that extra quality that makes the real prima donna. Thus one frequently had to imagine what the music would sound like with a more powerful voice floating over the orchestra or the chorus. In the more intimate moments of the work, Miss Pobbe was occasionally effective. And her dramatic conviction did much to carry her along the rest of the time.

WILLIAM WEAVER

BERLIN

■ Despite some biting criticisms, most people agreed that these have been unusually rewarding Berlin Festival weeks. The Philharmoniker was conducted by Sawallisch, Karajan and de Carvalho; Fricsay appeared at the helm of the Radio Symphony and forwarded the baton to Igor Stravinsky who scored a personal triumph just a few days before his Munich stroke; the Irish Our Lady's Choral Society delivered an authentic performance of Elgar's "Dream of Gerontius"; the Freiburg Bach-Choir and Winterthur Symphony performed Bach's Mass in B Minor; the Berlin Kammerorchester under Hans von Benda and the Orchestra Alessandro Scarlatti from Naples under Franco Caracciolo offered outstanding programs; recitals were given by Wilhelm Kempff, Andrés Segovia, and Peter Pears and Benjamin Britten.

As in former years, dance and ballet-performances drew capacity-audiences. The Städtische Oper contributed a double-bill, consisting of a rather unconvincing "Swan Lake" (second act) and Boris Blacher's "The Moor of Venice." This last one received a magnificent, theatrically full-blooded production, devised by Tatyana Gsovsky, designed by Jean Pierre Ponnelle (rarely have we seen as beautiful and balletic sets and costumes as these). Gisela Deege and Gert Reinholm were very impressive as the pair of doomed lovers. Arthur Rother conducted. A few days later Tatyana Gsovsky's company, the Dance Theatre Berlin (not to be mistaken for the ballet of the Städtische Oper) premiered a new program, consisting of Schumann's Symphonic Etudes (danced as a divertissement, featuring as ballerina Irene Skorik and the solo dancers Janet Sassoon from San Francisco and Ulla Paulson), Heinz Friedrich Hartig's Trojan episode "The Gate" (some loosely tied scenes, connected with Paris, Helena and Cassandra, set against some highly original group formations, danced by Pepe Urbani, Paulson and Sassoon), and Giselher Klebe's "Fleurenville" (this is a fictive city in the South of France and deals with the fate of a pair of lovers who are separated by the war; a very poetic plot and a highly sensitive score, dances with heartwarming tenderness by Irene Skorik and Gert Reinholm); an ensemble, assembled from musicians of the Philharmoniker, played, conducted by Reinhard Peters.

■ The Ballet Espanol Ximenez-Vargas from Madrid appeared at the Titania-Palast and for a few days the whole city was talking of nothing else. They were followed by the New York City Ballet, which, after a bad start, enjoyed nightly triumphs, especially for Balanchine's "Pas de dix" (with Patricia Wilde substituting for Maria Tallchief, who had not come to Berlin), Bolender's "The Still Point," and Robbins' "Afternoon of a Faun"; the Radio Symphony played under Leon Barzin. There were many visitors from the East Zone, and for them, who had seen before this mainly ensembles from the Soviet Union, the style of the N. Y. City Ballet was a true revelation of what modern ballet can be.

■ The Städtische Oper had its best productions in the repertory and mounted a world premiere of no mean interest. Booed, whistled at, loudly interrupted, and by others, frenetically applauded, the verdict of the public's opinion was not yet settled after 60 curtain calls about Hans Werner Henze's *King Stag*. It is the second full-length opera of Germany's gifted 30-year-old composer.

The libretto, adapted very freely by Heinz von Cramer from Gozzi's "Il re cervo," is a bewildering, hard-to-grasp affair about a young monarch who has been brought up among the animals of the woods. After he has found mankind treacherous and false, he returns, as a stag into the forest to find once again peace and happiness. But he cannot forsake his human feelings. He suffers with his people who are ruthlessly terrorized by the governor. Voluntarily he returns to town, becomes again the person he really is, marries a plain girl from the people, and everybody is satisfied.

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This poetic plot is carried out on several different levels, but it is more than a bit difficult to untangle its very complex structure. Plain people, clowns, animals, talking statues, voices of the wood crowd the stage, uttering terrible platitudes (which one rarely understands).

Henze's music is very uneven and does not follow any one of the now fashionable modern idioms. He employs many technical devices without being able to organize them into a comprehensive entity. His fine feeling for atmospheric values is matched by a strongly developed sense for musical characterization, an astonishing ability to write entrancing choruses, but he has only a limited gift of melodic invention. There are many Italian elements in his score, the fruit of his intensive studies in the South. One wonders where he acquired his straining habit of overorchestration. Certainly no one can accuse him of not knowing how to stretch unrewarding material over endless pages. This technique may account for the unusual length of the work, for he seems to lack completely any feeling for economy.

The performance was good rather than outstanding. Again Jean Pierre Ponnelle's sets and costumes set the work on a higher level than might have obtained if designed by somebody else. Hermann Scherchen conducted, accentuating the Teutonic pompousness of the music rather than its Italian lyricism. The scenic direction by Leonard Steckel was sound but little suited to illumine the numerous obscurities of the plot. The standard of singing, however, was exceptionally high. Sandor Konya was the King, Helga Pilarczyk the Girl, Tomislav Neralic the Governor. Other important roles were sung by Nora Jungwirt, Helmut Krebs, and Martin Vantin.

HORST KOEGLER

ATHENS

■ This year's Athens Festival was a rather hodge-podge affair. No sensation caused by Mitropoulos' reappearance this year, no interesting opera revival, not much to excite the large native and foreign public whose physical endurance in sitting still for hours on the hard steps of the Herodus Atticus Theatre this reviewer cannot cease to admire. The antique beauty of such surroundings is the only real thread holding together the various musical and dramatic offerings, of very different values, in this festival-minded Greek capital.

Symphonic music could be heard in great quantities. The Athens State Orchestra was heard in concerts under Theodore Vavayannis and Andreas Paridis, featuring standard programs only sporadically enlivened by a few contemporary Greek works like "Prayer to the Acropolis" by M. Palandios. The otherwise excellent performance of Mozart's Requiem, given on inauguration night, raised some objection as to whether a Mass for the Dead is the right choice to open a Festival. The most lasting impression resulted from the appearance of Gina Bachauer, the remarkable Greek pianist of international renown Her interpretation of the Beethoven Fourth Concerto, as well as her own recital, gave proof of quite exceptional musicianship and a stupendous technique. The appearance of the Russian violinist Leonid Kogan was also received with enthusiasm. Concerts of the visiting Hamburg Symphony Orchestra under Georg Jochum, and of the Netherlands Chamber Orchestra under the conductor-violinist Szymon Goldberg, however, did not really stir the audience.

Opera productions were limited to the presentation of the already well known *Orpheus and Euridice* by Gluck in a new production of the National Opera, with Elena Nikolaidi in the title role. The performance, however, was eclipsed by the clamorous reception given to Richard Strauss' *Elektra,* a work which seems to grow in popularity from year to year. The entire ensemble of the Munich State Opera Company, above all its incomparable prima donna Christl Goltz, with Irmgard Barth (Klytemnestra), Annelies Kupper (Chrysothemis), and Ferdinand Frantz (Orestes), under the leadership of Kurt Eichorn, gave stunning proof of the high level obtaining on Germany's operatic stages today.

Also from Germany came the world-famed dancer Harald Kreutzberg to produce the world premiere of the ballet "The Fate of Mycenae," with music by Friedrich Wilkens. This is the first time that the unique soloist has ventured to create his vision of the tragedy of the Atrides through the medium of a self-composed danced story. Although there were some objections about the too heavy "German" style of the conception, a choice audience of 3,000, including many diplomats, received the particularly interesting performance with enthusiastic consent. It was admirable how Mr. Kreutzberg managed to train, in only a few weeks of rehearsals, a large cast of Greek dancers to work in his own particular style.

Even a music critic has to admit that the spoken Greek drama—this time especially the *Medea* of Euripides and the *Antigone* of Sophocles, with the great actress Katina Paxinou as unforgettable heroine of the tragedies, and the chorus with its fascinating diction—provided the most durable impression of the whole Festival.

G. S. G.

FRANCE

■ Only one event in Paris is worth mentioning: the performances given by the Boston Symphony Orchestra during their European tour. Everything has been said already about the exceptional beauty of this ensemble which is composed of first-rate musicians who know how to submerge their personality for the benefit and discipline of an extraordinary ensemble. Two concerts took place at the Théâtre des Champs Elysées, which

was filled to the rafters by an enthusiastic crowd. The first was under the direction of Charles Munch, the second under Monteux with Menuhin as soloist in the Brahms Violin Concerto. Also heard during the second evening was Paul Creston's Second Symphony, which was very well received. It is a well-designed work orchestrated with imagination. Charles Munch had incorporated the Adagio by Samuel Barber in his unforgettable program which he gave in Chartres Cathedral before an audience estimated at more than 7000. The emotional impact of this occasion was indescribable.

■ The Music Festival at Besançon was particularly brilliant this year. As usual, it came to a close with the International Competition of Young Conductors (the sixth). Here are its results: *Non-professional category:* Devos (France); F. R. Cole (American). *Professional category:* L. Kosler (Czechoslovakia); Commissiona (Roumania); E. Fischer (Czechoslovakia). Thirty-five candidates from fourteen nations took part.

■ Mr. George Hirsch, administrator of the United National Lyric Theatres, again held a press conference to outline plans for future projects. With regard to the work which he requested from G. C. Menotti, he hopes that the composer will reserve the world premiere for the Paris Opéra. Its present title is *The Last Superman*. To the news items which I have already given the readers of *Musical Courier* in June, I want to add that Professor Hartmann has been invited to stage *Rosenkavalier* at the Opéra, and *Capriccio* at the Opéra Comique; that Poulenc's opera, *Dialogue of the Carmelites*, which was premiered at La Scala, Milan, will be given here too; that Massine was commissioned to choreograph a ballet based on the "Fantastic Symphony" by Berlioz; and that Balanchine was invited to stage in Paris a ballet in several acts, probably "Casse Noisette." SUZANNE DEMARQUEZ

LONDON

■ The casual visitor may well ask himself whether a concert season exists in London. Certainly its beginning and end are not clearly defined, and for the Londoner culture does not necessarily cease with the arrival of the holidays. No vacant gap irritates the permanently hungry enthusiast, and distinguished visiting artists will not find that everyone has flown. Admittedly there are less concerts and no definite series; admittedly now and then a chief critic will hand over to his second-in-command and refresh himself at some continental festival or preferably away from music altogether. But then the Promenade Concerts fill the Royal Albert Hall almost every evening for two months with mainly standard but also some unfamiliar, even new, works. Before we have recovered from the hilarious "last night," people are already discussing the new season inaugurated by artists passing through London on their return journey from the Edinburgh Festival.

One such occasion was the visit of the Wiener Hofmusikkapelle under Rudolf Moralt with rather heavy and too consciously studied performances of Beethoven's Mass in C and Mozart's Requiem. They were followed by the Boston Symphony Orchestra under Charles Munch (Sept. 24) and Pierre Monteux (Sept. 25). When faced with such orchestral virtuosity, with such sensuous and colorful brilliance, one is tempted to dismiss it as merely a superficial display. But were this so, neither Beethoven's "Eroica" (Munch), nor Brahms' Third Symphony (Monteux) would have been such memorable experiences; the conductors revealed an almost philosophical insight into the composer's spiritual and musical thought. The orchestra responded with splendid richness and warmth, even dispelling the occasional courseness of the brass.

■ There have already been two first performances of works by important British composers. Lennox Berkeley, in spite of the cool reception of his *Nelson*, continues his operatic activities. *Ruth* (Oct. 2 at the Scala Theatre by the English Opera Group), a lyric opera in one act (three scenes), with libretto by Eric Crozier, is based on the Biblical legend. Though there is no *coup-de-théâtre*, each dramatic point is skilfully emphasized and suggested musically, particularly Ruth's decision to accept Boaz; their duet, beautifully sung by Anna Pollak and Peter Pears, is quite a moving moment. Though not of great distinction, the melodic and vocal lines undulate pleasantly, and Berkeley's combination of neo-classical vigor with a calm English lyricism reveals a definite musical personality.

■ Sir Thomas Beecham took over from Sir John Barbirolli, convalescing after a serious operation, for the first

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of the BBC Symphony Concerts, at the Royal Festival Hall on October 10th. A characteristically evergreen interpretation of Mozart's Symphony No. 29 in A was followed by the first performance of William Alwyn's Third Symphony, commissioned by the BBC and completed last May. This was an impressive and dramatic work, serious without being morbid. Each of the three movements is skilfully and compactly built up from clear and interesting thematic fragments (in the Sibelius manner, though not language), whose imaginative development could be followed easily, even at first hearing. The musical language consists of a free tonality with a mainly minor flavor, of an austere and astringent, though varied, harmony, and of a percussive insistence on certain rhythmic figures which in the last movement only just avoids degenerating into pounding. The beautiful slow movement never meandered, as so many do nowadays. The only fault seemed the rather long, sugary epilogue which, despite thematic connection, seemed stylistically irrelevant to the musical argument.

HANS SEELIG

TORONTO

■ The Stratford Festival, now in the planning stages for 1957, is looking for a director since Louis Applebaum resigned in order to devote his time exclusively to composing. The phenomenal glut of summer festivals all over the world (Vancouver has announced that it will have one in 1957), with the inevitable variation in artistic quality, makes one realize how important general policy is in these matters. Impresarios with idealism and common sense, a desire to present festival fare as well as first-rate music, are hard to find. Stratford made a lot of unavoidable mistakes in its first two seasons, but only on rare occasions could it be attributed to poor musical content or performance.

■ The Fujiwara Opera Company came to this city for three days toward the end of September with performances of *Madam Butterfly* in Japanese and English, depending on the "situation." Singing was fair to good, but for a city wallowing in countless Butterflies in the past few years it is difficult to generate too much enthusiasm for what was essentially an average performance, despite the novelty of the Japanese tongue.

■ Concerning opera in Toronto, Herman Geiger-Torel, stage director of the Opera Festival since its inception, has just been appointed artistic director in charge of all future planning as well as execution. More newcomers are expected in the cast of next year's festival, scheduled for February. Operas will be *Hansel and Gretel, The Abduction from the Seragio,* and *Tosca.*

■ The Royal Conservatory Special Events Series opened its season on Oct. 1 with three nights of Beethoven Quartets given by the Budapest String Quartet. Some of the local critics have been harsh on most of the visiting quartets, but the Budapest seemed to climb past these petty bickerers who talk of this note out of tune and that chord too loud to accept the acclaim reserved only for a wonderfully great group of artists making music to the best of their ability, and their ability is tremendous. Undeniably, there were a few rough spots, but who is infallible? A string quartet exposes four instrumentalists for two hours as soloensemble players. We judge them individually (which is not important, really), and collectively (which is most important). In both categories, however, the Budapest—Roisman, Kroyt, and the two Schneiders—still remains the phenomenon of string quartets for our generation. Highlights in their programs were the C-sharp Minor, the Rasomovsky No. 2, and the Opus 130. As many years as we may hear Beethoven's quartets on phonograph records, with their accuracy, edited balance, etc., nothing can substitute for the thrill of hearing these masterpieces played live—and how they were played!

■ October 4 welcomed back one of our most promising young pianists, Malcolm Troup, who is currently making a concert tour of I.O.D.E. chapters across the country after five years of study and concertizing in England and the Continent. In his Eaton Auditorium recital he showed a verve and bravura typical of the "grand" school of piano playing. Troup has good fingers and a big tone. He is short on sensitivity, but this, one feels certain, will improve with time. The best playing of the evening, and the most difficult work too, was displayed in Brahms' F Minor Sonata, and on this alone Troup's future seems assured. Canada at present seems infected with fine pianists: Gould, Dudley, and now Troup—all, incidentally, former students of Alberto Guerrero at the Royal Conservatory.

■ For the first time in several years the Toronto Symphony has nearly sold out its season in advance, a happy state of affairs for any orchestra. The main reason is probably the interest and curiosity surrounding Walter Susskind, the group's new conductor. Subscribers now get a bonus concert by the orchestra, with Sir Thomas Beecham conducting. The list of soloists is this year more impressive than ever, with the first concert being led off by Glenn Gould, the pianist prophet with honor in his home town.

EZRA SCHABAS

VANCOUVER

■ Vancouver has been given the chance to achieve international stature in the cultural field through the planning of an International Festival to be held in 1958. The motive is a double one: that year is the 100th anniversary of British Columbia, calling for a display of our cultural resources as well as a festival period.

Choice of an artistic director for the festival is a happy one. Nicholas Goldschmidt has proved himself to be not only a fine and thoroughly trained musician, but also an enthusiastic and successful leader and organizer of cultural affairs.

Events which one would not have thought possible have come to pass through his boundless energy, enthusiasm, and knowledge. We like his motto for our festival: "quality and integrity."

The festival is to be of about three weeks' duration, with advance activities building up to the final festival, and many "fringe" events planned.

Lister Sinclair has been commissioned to write a play which may be directed by Tyrone Guthrie and will run for nine performances. Six opera evenings have been planned as well as several symphony concerts under the direction of world-renowned maestros. There will also be special concerts with commissioned works by Canadian composers, and a series of performances by a European ensemble is planned for the period that the Sinclair play is touring Vancouver Island.

Recitals, chamber music, film premieres, and art exhibitions, the University of British Columbia Summer program, and the "Theatre Under the Stars" will round out a schedule which may sound big but which certainly will cater to everyone's taste, whether for pleasure or spiritual enrichment.

DR. IDA HALPERN

OBITUARIES

■ HARRIOT EUDORA BARROWS, former singer and eminent teacher of voice, died Oct. 7, aged 83. Until this past summer Miss Barrows had been active in her studios in Boston and Providence, R. I. For some years she maintained a New York studio where outstanding artists were under her guidance, and at one period in recent years she extended her teaching into the Chicago-Midwest section of the country. Born in Cranston, R. I., she appeared as soprano soloist with notable music groups, in festivals and concerts. She was hailed as one of the great singers in oratorio, being repeatedly engaged with the famous Handel and Haydn Society of Boston. She was a member of the Chaminade Club in Providence and of the National Assn. of Teachers of Singing.

■ ARTHUR NOTCUTT, London correspondent for *Musical Courier,* died Sept. 1, aged 75. Known for his writings in various periodicals, including London's *Music and Musicians, Musical Opinion, The Radio Times,* and *Opera,* his musical background and experience had been acquired as an avocation during the years when he was commercially engaged. He was a familiar figure in the music scene, especially in operatic circles, where his encyclopedic memory and skillful use of the pen made him a favorite writer for the press. Since his industrial retirement, Mr. Notcutt devoted his free time almost entirely to music events.

HERE and THERE

■ We read that **Lauritz Melchior** has been made Chief of the Shoshone Indians and his name is now "Zadu Keit Was I Ten Nep'pa" (Great Singing Hunter). All this happened in Wyoming during an antelope hunt. Some contrast with the King's Guard of the Court of Denmark! . . . "Met" tenor **Jan Peerce** broke right through the sound barrier in his Las Vegas engagement. Two sessions of 47 minutes each every night brought seldom-heard opera airs to the ears of the gay gamblers, who left the tables to listen to Jan.

■ **Luben Vichey,** doubling as business executive and vocalist, has been invited to sing this season with the Vienna State Opera. The eminent basso will not be free to accept until May 1957 due to the pressure of engagements here plus his duties as President of NAC and Civic Concert Service.

■ Violinist **Ruben Varga,** after the busiest of seasons, takes a short breather in NYC and starts right out again for a five-month tour in Europe followed by six months of engagements in South America. (We forgot to inquire whether or not the pretty, young bride will go along.)

PAUL MATTHEN, *American bass-baritone, has returned from an operatic stint in Europe to fill engagements at home before returning to Europe in the late spring to sing Hans Sachs in* Meistersinger *at the Augsburg Opera, and the Prime Minister in* Fidelio *in Rome. Known as a "Bach specialist" as well as one of the finest interpreters of contemporary songs, Matthen's list of operatic roles is one of the most impressive among younger singers.*

CLAUDETTE SOREL *gives 12-year-old "Princey" a close look at her Oct. 31st Town Hall program. Miss Sorel leaves for her second European tour on Jan. 1 and returns for a tour of this country in April, appearing in solo recitals and with orchestra.*

■ Atlanta, Ga., should be proud of young Negro soprano **Mattiwilda Dobbs,** who returns from leading roles at London's Royal Opera, Covent Garden, and La Scala, Milan. Mattiwilda is the first of her race to sing with the San Francisco Opera and, possibly, at La Scala. After appearing with B.B.C. in **Sir Thomas Beecham's** performance of "The Fair Maid of Perth" (Bizet), she flew to NYC to commence rehearsals at the Metropolitan Opera where she will debut as Gilda in "Rigoletto" early in the season.

■ Metropolitan Opera baritone **Leonard Warren** has some luscious singing lined up for his luminous voice this coming year. His assignments call for almost all Verdi—in San Francisco, "Falstaff" and "Simon Boccanegra"; at the Metropolitan, the new production of "Ernani" and "Traviata," as well as "Aida," "Rigoletto," and "Il Trovatore." Scarpia seems to be the one role in which the singer will depart from the Verdian scene.

■ Any singers who wish sight-reading experience plus opportunities to sing with great choral groups are invited to contact the **New York Oratorio Society,** which is enlarging its membership. **William Strickland** is the conductor and sight reading classes are a new feature of the work. . . . Those having a "pleasant voice" and some ability to read music are also invited to call the **Collegiate Chorale (Ralph Hunter,** conductor). There are no age or racial restrictions. Both groups will be heard in major programs at Carnegie Hall this season.

■ The Metropolitan's "Norma" having been endangered by several complications, will by now be a matter of music history. **Callas** arrived safely and also **Mario Del Monaco,** who came in time to sing the "Girl of the Golden West" (*West* Virginia's **Eleanor Steber**) and the NYC "Norma." This is the third opening night for the tenor at 39th Street & Broadway.

■ **Helen Rovell,** mezzo-soprano, just returned from Europe, appeared Sept. 21 in highlights from Bizet's "Carmen" with the Saks Fifth Ave. Choral group conducted by Nord Cornell. The performance was staged at the Hotel Astor and marks another re-engagement for the well-known singer with the ensemble from the big store.

■ European star, **Daniza Ilitsch,** who went through horrendous war experiences in Vienna, until after its liberation, appeared on TV on the Ray Bolger program "Washington Square." This was a "first" in TV for the soprano, who will be remembered for her Metropolitan Opera roles and for her recent Town Hall concert.

HELEN GRECO's *appearance as Marguerite in* Faust, *with Tulsa Opera last spring, was followed by numerous concerts, a guest spot with the Yale Glee Club, opera in Jacksonville, Fla., a debut as Lau in* Turandot *with the Cincinnati Summer Opera, and more concerts. A short vacation preceded her Philadelphia Grand Opera Company appearance on Oct. 31 as Mimi in* Bohème. Butterfly *is scheduled later in the season.*

■ There seems to be a real war raging between opera organizations in **San Francisco** with charges of unfair practices, undermining, and other serious statements being made in writing. One would think the city quite extensive enough for two companies. Battles are at a standstill here in New York: we can only read about the historic feud between Hammerstein, his 34th Street Opera House, and the "Met." One hears that a fine company was pushed off the map in our town a score or more years ago. Let's hope it won't happen at the Golden Gate. . . . Meanwhile, it's a sign of peace-pipe smoking, I guess, that **Tom Two Arrows** begins a second tour in cooperation with ANTA's Exchange Program and will go to the Far, Far East to sing, dance, and lecture. Hiro! M. C.

SCHOOL NEWS

By GID W. WALDROP

Dr. Hanson Addresses Eastman At Opening Session

Dr. Howard Hanson, director of the Eastman School of Music, believes music is on the threshold of a great expansion that will reach more and more people. At the opening of the school year, Dr. Hanson said that musical habits are being changed by this age of electronics and it is still uncertain what direction the new musical expansion will take. All the signs indicate, however, he said, that through mechanical reproduction of music people are learning more about good music today than ever in the past.

"Fifty years ago," said Dr. Hanson, "Almost the only opportunity people in general had to hear good music was through the visits of celebrities, and these were comparatively few and far between. Today by the turn of a dial, through radio, television, recordings, they can hear the world's greatest music. We are literally surrounded by music today, and as mechanical transmission is improved, we will hear even more."

What effect all this will have on the concert halls Dr. Hanson did not attempt to say. Rochester is one of many cities that are having trouble in meeting the budgets of their symphony orchestra, as audiences have decreased, wages for musicians have mounted, and many people seem to have turned to other forms of musical enjoyment. There is, said Dr. Hanson, a "profound readjustment" under way, the end result of which cannot be foretold. In one way or another, he said, it will mean a greater public interest in good music and more skilled musicians.

N. Y. College of Music Adds Six New Courses

Dr. Arved Kurtz, director of the New York College of Music, has announced the addition of six new courses to the school's curriculum. These include a course in musical comedy under Frederick Dvonch, musical director of the City Center Light Opera Company; one in operetta ensemble, featuring the Viennese and American repertoire, by Siegfried Landau; a choral workshop, under Frederick Kurzweil, for conductors, with practical experience in the chorus class which follows the workshop; a course in contemporary music and an oratorio class, both under Mr. Landau. Also added to the winter session is a series of nine classes in "The Healthy Voice" by Dr. Fredrich S. Brodnitz, chief of the Voice and Speech Clinic, Mt. Sinai Hospital, New York City.

Frank E. Class

CARLOS SALZEDO *and pupils, from all parts of the U. S. and from Europe, who attended the 26th session of the 1956 Summer Harp Colony in his famous Studio in Camden, Maine. Students, teachers, and world-renowned artists formed the study groups and audiences for the scheduled recitals.*

Juilliard School Begins 52nd Year

The Juilliard School has announced that for the academic year 1956-1957 registration includes 645 enrolled students. A total of 336 students received scholarships, an increase of 23 over the past year. The group of new students admitted to the School for the first time numbers 256. One hundred and eleven of the 336 scholarships were awarded to new students.

Among the student body this year are 90 foreign students representing the following 19 countries: Australia, British West Indies, Canada, China, Cuba, Dominican Republic, Egypt, France, Israel, Italy, Japan, Korea, Mexico, Norway, Peru, Philippines, Switzerland, Uruguay, Yugoslavia.

U. S. Military Academy Announcement

Major General Garrison H. Davidson, Superintendent of the United States Military Academy, has announced that applications are being accepted for the position of Director of Music and Leader of the Military Academy Band.

Applicants should state complete educational, musical, and military background and experience, and should forward this information to Lieutenant Colonel Francis E. Resta, Director of Music, United States Military Academy, West Point, New York, prior to Nov. 20, 1956.

FACULTY APPOINTMENTS

■ Four new members of the faculty of the Eastman School of Music were presented to the students at the opening of the school year. These are: Mary Nan Hudgins, piano; Dr. Cesi Kellinger, instructor in Italian; Mrs. Nona Bronske, supervisor of the men's residence hall; Mrs. Merwyn Briggs, assistant director of alumni relations and executive secretary of the alumni of the Eastman School of Music.

Dr. Wayne Barlow, director of the graduate department, has returned from a year as Fulbright lecturer at the University of Copenhagen, Denmark. Dr. Eugene Selhorst, who came from Cincinnati to take over the graduate post during Dr. Barlow's absence, will continue on as an associate in the department.

■ Dr. Johannes Smit has been appointed to the musical theory faculty of St. Louis Institute of Music, effective with the fall semester. Dr. Smit

was awarded his Doctor of Philosophy Degree in Musical Composition by the Eastman School of Music of the University of Rochester, N. Y., in 1953, and received his Master of Arts Degree from Juilliard School of Music in 1949.

■ The Boston Conservatory of Music announces the appointment of Dr. Warren S. Freeman to the faculty. He will serve as chairman of its department of Music Education. Dr. Freeman is widely known in the field of Music Education, having held the position of Dean of the Boston University College of Music for a number of years. He has appeared frequently as lecturer and is the author of many published books and articles dealing with music and music education.

■ The University of Minnesota Department of Music has announced the appointment of Aksel Schiotz, internationally known Danish baritone specialist in lieder and oratorio, as Assistant Professor.

■ Robert Unkefer, a specialist in music therapy and psychology of music, has been appointed to the Michigan State University music department. A pioneer in the field of music therapy, Michigan State is one of the few universities offering a four-year degree course in music therapy.

■ Julius Herford, a musician of international reputation as pianist, teacher, and authority on the performance of Bach, has been appointed to the faculty of the Boston University School of Music.

STUDIO NOTES

■ Maestro Gennaro Barbieri, conductor, coach, and teacher of singing who established his studio in California in 1944, has opened his new studios at 1627 Winona Blvd., Hollywood. Coming to this country in 1927 as assistant to the late Maestro Papi of the Metropolitan Opera Company, Maestro Barbieri placed his wide experience in the major opera houses of Europe at the service of aspiring vocalists. Among the opera organizations with which he has been connected are the Academy of Music in Philadelphia, the Cincinnati "Zoo" Opera, and groups in Hartford, New Haven (Conn.), Newark, N. J., Baltimore, Md., New York, and others in and around Los Angeles. He is now teaching a number of career-minded students in addition to his artist pupils.

■ Raina Simeone, brilliant lyric-coloratura soprano, who was for five years a pupil in the Rita Kittain-Lydia Chaliapin studios in New York City, has signed a two-year contract with the Kaiserslautern Opera Company in Germany. The young singer, making her debut recently as Sophie in *Der Rosenkavalier*, received unanimous acclaim from the press and scored an immediate triumph with her audience. The reviews stated that in addition to her beauty, natural charm, and a silver-bell-like voice, she had mastered the difficult technique of the *bel canto* school, and the managerial direction of the company was congratulated on the acquisition of this major talent.

ELDA ERCOLE *(center), nationally known singer and voice teacher, is photographed after the New Orleans Opera's double-bill of* Cavalleria *and* Pagliacci *with* ROSEMARY ROTOLO *and* JAMES COSENZA, *who sang Nedda and Turridu. Both young artists study with Mme. Ercole at her New York City studio.*

RECENT AWARDS

■ Dr. Curt Sachs, noted musicologist and lecturer in music at New York University's Graduate School of Arts and Science, has recently received three honors in recognition of his contributions to the field.

The American Society for Ethnomusicology has elected him honorary president, the Free University of Berlin has presented to him the degree of Ph.D., *honoris causa*, and the Deutsche Gesellschaft für Musikforschung (Institute for Research in Music in Germany) has made him an honorary member.

■ A total of $2,100 has been awarded to four young singers, winners of the 1956 Marian Anderson Scholarship Fund auditions. From more than 600 applicants the judges chose Lillian Mernik, 23-year-old contralto of New York City, as winner of the first prize and $1,000. Betty June Hodges, 22, coloratura soprano of New York City, and Harold S. Johnson, 23, tenor of East Moline, Illinois, each received $500. Elmer Dickey, 28-year-old tenor of Roxbury, Mass., received a check of $100, as a second-time winner. The auditions took place in Philadelphia.

■ Dr. Mantle Hood, Assistant Professor of Music at the University of California at Los Angeles, has been awarded a Ford Foundation Fellowship for study and research in Indonesia, with his principal concentration in Java. In 1954-55 he was awarded two Fulbright Fellowships for study in Amsterdam, where one of his interests was the Javanese Gamelan Udan Mas (orchestra) and the music system of Java.

■ George Reeves, just returned from two years in the Army, has won the most coveted honor awarded by the Philadelphia Conservatory of Music—the $400 scholarship for piano study with Edward Steuermann, head of the piano department.

■ The National Council of Phi Beta National Professional Fraternity of Music and Speech recently announced the following coveted awards to outstanding chapters and members for the year 1955-1956:

The Gavel Award, for outstanding active chapter accomplishment, was presented to Alpha chapter; Northwestern University, with Honorable Mention to Alpha Zeta, George Pepperdine College, and Alpha Iota, Centenary College. Special mention for chapter improvement was given to Gamma, American Conservatory of Music. In recognition of outstanding leadership, the recipients of the Awards of Honor were Mary Jo Tyler of Northwestern University; Dolores Baer, American Conservatory; Charlotte Lambert, Kappa, University of Kentucky; and Ann Stearns, Pi, University of Oregon. Pi Lambda, San Francisco, received the Silver Candlestick Award for the alumnae chapter with greatest professional activity. Pi Tau, Portland, Oregon alumnae chapter received Honorable Mention for chapter improvement, and Pi Theta, New Orleans alumnae received Honorable Mention for scholarship activities. Lotta Carli, past national director of extension, Mary Shepherd and Beatrice Malarcher received Phi Beta's highest honor, the Honor Brooch.

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Oxford U. Press Appoints Music Consultant

Oxford University Press has appointed Dr. Merle Montgomery as Educational Consultant to its Music Department. Mrs. Montgomery is a composer, a writer on musical subjects, and a teacher. She is a member of the national board of the National Federation of Music Clubs, a trustee of the Foundation for the Advancement of Music, a member of the executive board of the Musicians' Club of New York, and vice-president of the New York Federation of Music Clubs. She has a Ph. D. from the Eastman School of Music, Rochester, N. Y., where she taught theory and piano for several years. A pupil in composition of Mlle Nadia Boulanger of Paris, she has published numerous songs, choruses, and piano pieces. For several years, she was a member of the Board of Governors of the University of Rochester.

COLLEGE PRODUCTIONS

■ Indiana University's music school opened its current operatic season Oct. 12-13 with Rossini's *The Barber of Seville*. In announcing the opera schedule, Dean Wilfred C. Bain has said that six well-known operas are scheduled for production this year—Verdi's *Falstaff*, Nov. 18-19; *Hansel and Gretel* by Humperdinck, Jan. 11-12; Bizet's *Carmen*, March 8-9; Wagner's *Parsifal* (given each Palm Sunday), April 4; and Mozart's *Cosi Fan Tutte*, May 17-18.

■ A group of four concerts featuring Baroque and Renaissance music by The Saturday Consort will be presented by the Department of Fine Arts, Carnegie Institute, Pittsburgh, in painting Gallery A. The first program, on Nov. 3, 1956, will be devoted to English music from Chaucer to Milton, and the second, on Dec. 1, 1956, to French music from the Courts of Burgundy and Versailles. A third concert of German music of the Renaissance and Reformation will be held on Feb. 2, 1957. On Mar. 16, 1957, the final program will include works by Bach and his contemporaries.

■ Joseph Wagner's "Gloria in Excelsis" for Women's Chorus and Chamber Orchestra, written for and dedicated to Prof. A. Kunrad Kvam and the Douglass College Choir of Rutgers State University, will be performed in December and January over four major stations in New York City and the New Jersey Network.

■ The George Bishop Lane Artists Series of the University of Vermont, now in its second season, opened on Oct. 8 with the Societa Corelli. Seven other events are scheduled in the series. This college subscription series, which boasts a sell-out audience of over 2,500 for the 1956-57 season, is managed by a committee of students and faculty members at the University of Vermont. Prof. Jack Trevithick of the English Department is executive secretary and buyer.

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UP AND DOWN THE GUILD KEYBOARD

(The National Guild of Piano Teachers)

By GRACE WHITE

The studio building of ANN BRESHNAN *during the Winsted, Conn. flood a year ago. Miss Breshnan was evacuated when all buildings on the opposite side of the street fell. In a few days she bravely returned and began shoveling out mud. In a week, children began climbing over the back wall, and in two weeks all her pupils were back, though little else in the town had begun. Next spring Guild auditions will take place as before, she says. In Torrington, also badly hit, auditions were held even this year, according to the Chairman, Mrs. W. W. Baldauf.*

MR. *and* MRS. BENJAMIN KENNEDY *of San Jose, Calif., and their* 1956 *Diploma Winners. Left to right:* R. G. WARING *(County Recorder and pianist);* CATHERINE DAVIS *(Collegiate Diploma and cash-award winner);* LINDA MARTIN *(High School Diploma);* JOE DANGELO *(Collegiate and cash award);* PATRICIA HARDIMAN *(Collegiate, Paderewski Medal, and* $100 *Scholarship);* FRANCES LAPACHET *(H.S.D. and cash award);* CORRINNE SANSONE *(Young Artist, cash award, Paderewski Medal, and* $100 *Scholarship); the Kennedys. Not present in the picture are* JULIA SORCI *(Paderewski Medal and* $100*); and* JANICE POLGLASE *(H.S.D.).*

Guild enrollment figures given in the October issue of *Piano Guild Notes*, the 32-page newspaper published by Irl Allison, reveal that Dallas is ahead of New York. In proportion to population, little Altus, Oklahoma, takes the blue ribbon with 1 out of every 100 citizens playing the piano in Guild Tournaments! Dallas shows 1 out of each 350, San Antonio 1 out of 450. Big Cities, watch out! The figures show New York, 1/6000; Chicago, 1/4700; Detroit, 1/3300; Los Angeles, 1/4400.

There are two classifications in the Guild Recording Festival (now in process of enrollment) of interest to all artists and teachers. Event Two is for professional concert pianists and carries a prize of $750. Event Three, for teachers who play, offers a $750 prize also. Neither event requires previous participation in spring auditions. Festival rules are obtainable from Guild headquarters.

Getting all pictures in the Guild Yearbook is a Herculean task. Photos of eligible students should be sent promptly.

Irl Allison is urging his 550 Guild Chapters to sponsor at least one pianist and one master-class a year. Some of the smallest centers will find this impossible, but may be able to unite with other centers not too far distant. It is a noble objective and has already stimulated activity in the West.

Mr. Corry F. Celli received a plaque as first president of the Seattle Chapter of the Guild, presented on behalf of the members by Frances Duffy, Chairman. In September the Guild teachers presented pupils in recital; two more recitals are being planned for November.

On Nov. 14 Lewis Lane will speak before the Philadelphia Music Teachers' Forum on "Chopin and the Orchestra."

Julia Vetters, Guild H.S. Diploma student in Seattle, has received a $250 scholarship at the College of Puget Sound.

Many of us remember Zola Mae Shaulis, the little five-year-old who astonished everyone with her pianistic talent and winsomeness on TV, at Atlantic City conventions, and as soloist with the Philadelphia Orchestra. Now thirteen years old, she was heard the Chopin E Minor Concerto with the Wilmington (Delaware) Symphony on Oct. 15. Recently she participated in the Ford Foundation Films, playing a portion of Beethoven's "Waldstein" Sonata.

Louisa Stojowska, pianist, and Zlatko Balokovic, violinist, will play the Paderewski Violin and Piano Sonata on the occasion of the composer's birthday (Nov. 18), sponsored by the Leschetizky Association and the Kosciuszko Foundation.

The appeal of the Guild's activities is not limited to any one part of the country, as the list of the seven states with largest enrollments shows: Texas (8,909), California (3,276), New York (2,698), North Carolina (2,351), Oklahoma (1,778), Florida (1,532), and Michigan (1,441).

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BOOK REVIEWS

By HAROLD C. SCHONBERG

■ Liszt lacks a major biography in English. The earlier ones were distorted and so anxious to explain away imperfections of the great man that basically they are valueless. Ernest Newman's study is more anti-Liszt polemic than biography. Huneker's book is scrappy and pasted together. About the best available was Sacheverell Sitwell's *Liszt*, and it has just been reprinted by the Philosophical Library (400 pp., $7.50). Substantially the text is that of the 1934 edition (with some mistakes remaining unrectified), but Sitwell has provided a new introduction and a postscript. The value of this book is less in its actual data than in its enthusiasm and good writing. Nobody else has presented so cogent a picture of Liszt and his times, or written with such appreciation of the composer's contributions. The present edition is clearly printed, on good paper, and has new illustrative material.

■ Some more Mozart material has been added to the bicentennial year. Max Kenyon's *A Mozart Letter Book* (Associated Booksellers, 158 pp., $4.00) contains his own translations of Mozart letters from the earliest up to the beginning of 1779. This book is worth owning. A reader can get more of an idea of Mozart from his letters than from any biography; and Kenyon's translations are quite racy —much more lively than the standard and complete translations by Emile Anderson. Kenyon's book is far from complete, of course, and the letters are cut (and frequently expurgated). The editing is careless. Editorial insertions within the letters should have been placed in brackets, not parentheses. As it stands, the reader may get the wrong idea. No index, unfortunately. Nor is there an index in Annette Kolb's *Mozart* (Henry Regnery, 300 pp., $4.00), a strange attempt at biography. Some of the writing is sensitive and level-headed; some of it is sentimental and over-written. "How could so tender a soul have withstood any longer the atmosphere to which it was exposed? Its golden strings were taut like those of a harp and life seized hold of them with all too ungentle and importunate a hand." Let's have the news, please.

■ Three other composers come in for attention. Paul Nettl's *Beethoven Encyclopedia* (Philosophical Library, 325 pp., $6.00) is a grandiose title for a collection of odds and ends of Beethoveniana. In a way, it is rather a fascinating, if limited, compilation. Entries include such off-beat items as Disease, Dancing and Dance Music, Jews, Mandolin, and United States. More scrupulous editing would have helped. There are several obvious errors, including the use of German instead of English nomenclature for keys. Thus the key of B-flat Major is constantly referred to as B Major; and there is considerable difference between two flats and five sharps. And who, incidentally, was it who turned Beethoven around to face the audience at the premiere of the Ninth Symphony. Was it Sontag (p. 239) or Unger (p. 264)?

■ The other two biographies discuss French composers. *Ernest Chausson*, by Jean-Pierre Barricelli and Leo Weinstein (University of Oklahoma Press, 241 pp., $4.00) is not a very penetrating study, and the musical analyses are rather naive. Nor was Chausson so important a figure as the authors would imply. But this is the only study of the man in English, and it contains information not previously available. Much more valuable is Victor Seroff's *Debussy—Musician of France* (G. P. Putnam's Sons, 367 pp., $6.50). This is a thorough biographical study, the best in English. It concentrates much more on the life than on the music. Seroff has once and for all ascertained certain facts. He proves pretty conclusively that Debussy never met any of the Russian "Five" composers. His relations with his mistress, Gaby, are sympathetically related. Seroff does not attempt to gild the picture, and Debussy emerges as a rather unpleasant human being who happened to be a musical genius. Seroff even gives an excerpt of Debussy's play (he wrote one called "Brothers in Art" with René Peters), and an even longer one from Henry Bataille's "La Femme Nue," a drama that brought certain unsavory aspects of Debussy's love life to the French stage. A fine, readable biography this: well written, well documented, completely objective in approach.

■ Jacques Barzun is represented by three current publications, one a reprint. The reprint is *Berlioz and His Century* (Meridian Books, 448 pp., $1.45), a paper-back book that offers biographical sections from Barzun's massive two-volume study of the composer. Of the other two, one is a translation of Berlioz' *Evenings With the Orchestra* (Alfred A. Knopf, 376 pp., $6.00), a book that supersedes the Roche translation published by Knopf in 1929. Barzun's is a thoroughly lively and readable translation of the opinions of France's stormy petrel of music. No recommendation is needed; this is required reading for anybdy interested in Berlioz or the romantic movement. The third Barzun contribution is *Music in American Life* (Doubleday, Garden City, 126 pp., $2.75), an extended essay rather than a study, that points to the tremendous growth of music in this country, and the good and bad resulting thereof. Stimulating in spots, but rather superficial on the whole.

■ The memoirs of Alfredo Casella, *Music in My Time*, has been published in Spencer Norton's translation (University of Oklahoma Press, $254 pp., $4.00). The Italian modernist, who died in 1947, wrote a very careful book, one that is nearly always polite to his contemporaries, though there is a strong undercurrent of resentment. He "forgives" his enemies; he refers to the public as "the great majority, which naturally understood nothing." The book is especially interesting for its picture of Paris in the early years of the century. There are anecdotes about Fauré, Ravel, and other great ones of the period. There also is a very amusing story about Beecham. But the book on the whole is disappointing. It glides over the really valuable contributions that Casella could have made—the formation of the I.S.C.M., his relations with certain modernists, and so on. And Casella, who obviously felt that history had given him a bad shake, often indulges in considerable self-pity.

■ An unusually concise and direct book is *The Science and Art of Singing* written by Lisa Roma, whose career as artist and teacher has established her authority on rules of vocal technique. In this G. Schirmer publication, Miss Roma indicates with the precision of an architect her directives for voice building. High points of this distinctive "method" (to borrow a frequently abused word) are the chapters dealing with *placement, coordination* for tone emission, effortless and inaudible *breathing, diction* and other aspects of production. The exercises, vocalises, and suggestions on song material and interpretation are clearly depicted. Miss Roma uniquely indicates basic differences in the handling of the male and the female voice. She states her firm beliefs and guides for the training of the coloratura soprano and amplifies the writing with experienced instructions for the choral group, the recitalist, the opera singer. The author's bouyant style plus her knowledge of fundamentals makes the book a practical, constructive exposition of singing principles. More than one reading of the book is advisable, as the scientific and empirical terms cover a wide range of subjects. M. C.

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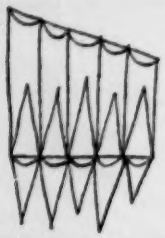

GENERAL REVIEWS

Frederick Werlé

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The same publisher has issued Mr. Lanning's edition of a collection of compositions in original form from the Notebook of ANNA MAGDALENA BACH. The preface states: "This edition has been specially prepared to show students and teachers the correct way to interpret the musical style of Bach's era. These selections, taken from the Bach Gesellschaft, include all ornaments indicated in the original." An explanation of the ornaments used in this edition is also included. Price $1

■ CLAYTON SUMMY PUBLISHING CO., Chicago, Illinois, continues to issue a number of excellent piano collections for teaching purposes. The following two items are of special interest.

BACH: Collection of movements from various keyboard works selected by Harold Berlinger and prepared for study from original sources by Oswald Jonas. The pieces in this collection were chosen in order to give the student of the intermediate grades material which might serve as a bridge to the larger and more difficult works of Bach. Dr. Jonas has gone to the original sources in order to present the music as Bach wrote it. Since Bach gave no indication of tempi, dynamics or phrasing, Dr. Jonas has indicated these in keeping with what research has revealed about style in performing Bach. These editorial additions are indicated by parentheses. Price $1.25.

IRENE TREPANIER: City Sketches—a Suite for Piano. This is one of the most successful collections of short original pieces in the medium grades. Written in a mildly dissonant style, the sketches cover a wide range of technical problems and pianistic patterns. They are especially useful for students who enjoy a more contemporary idiom, and the teacher will find them highly interesting and in excellent taste. Price $1

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A set of folk songs from various countries arranged by Imogen Holst, who has also written a collection of duets for Descant Recorders, are also published at $1 each.

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SLEEP, MY JESUS, SLEEP, Arr. by Clarence Dickinson. The H. W. Gray Co., Inc. (Agents for Novello & Co., London). $.20

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JOYOUS TIDINGS, by Jessie Fisher. Remick Music Corp. $.20

A melodious and simple anthem carefully harmonized for 2-part (SA) chorus. Christmas text by the composer. Piano accomp. There is also a brief sentence of narrative before the final choral conclusion "Glory to God." Extremely easy voice range and tessitura. 3 pages.

COME LET US SING, Arr. by Mary E. Caldwell. Canyon Press. $.22

A rather lengthy carol-anthem for 4-part (SATB) chorus, the music based on a French Noël. The spontaneous musical line reflects the gaiety of the text, translated by the arranger. Easy range and normal tessitura. Treble voice descant is made use of in the latter part of the anthem, which concludes with a strong "Noël" climax. 8 pages.

THERE WITH HIS MOTHER IN A MANGER, by Albert Alain. Theodore Presser Co. $.20

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THE FEAST OF THE STAR, by Harold Friedell. The H. W. Gray Co., Inc. (Agents for Novello & Co., London). $1

This is an impressive pageant suitable for Christmas or Epiphany, for 4-part (SATB) combined senior and youth choirs, replete with narrative and soprano and bass soli. The score is seasonal, dignified and musicianly, and there is an excellent, selected text and pageant planning by Lee Hastings Bristol, Jr. The limited dramatic action is suitable for church performance. Normal singing range and tessitura throughout.

TO THE MANGER, Arr. by Katherine K. Davis. C. C. Birchard & Co. $.18

A pleasantly harmonized arrangement of a Polish carol for 3-part (SSA) women's voices, with quaint English text by A.E.A. Melodic, in 3-stanza form, well marked for interpretative effects. To be sung a cappella (piano rehearsal accomp.). Range and tessitura suitable for average singer. 3 pages.

JOYOUS CAROLS, with arrangements by Mary Elizabeth Whitner. Carl Fischer, Inc. $.75

An impressive collection of artistically arranged carols for 2-part boys and/or girls choruses, and containing study and performance suggestions, together with 15 carols of varying types and national origins. Many of them are suitable for church performance by youth choirs. Piano accomp. or a cappella. 27 pages of music. Vocal tessitura and range easy for youthful voices.

THE COVENTRY CAROL, Arr. by Joyce Barthelson. Edward B. Marks Music Corp., N. Y. $.25

Set to traditional text, this English Christmas carol has been arranged with care and considerable skill for use by 4-part (SATB) mixed chorus, with varying moods and tempi In certain portions of the anthem the tenor section carries the air. Normal vocal range and tessitura. 6 pages.

THE SAVIOUR IS BORN, by Richard Warner. Summy Publishing Co. $.20

An interesting anthem for treble (SA) voices, based on an Austrian carol (*"Der Heiland ist Geboren"*). Joyous in spirit and highly effective for well-blended soprano and alto voices. Double parts at times in soprano score. Translation and stanza two by Katherine Root Warner. Normal vocal range and tessitura. 5 pages. Organ or piano accomp.

THIS LITTLE BABE, by Benjamin Britten. Boosey & Hawkes. $.20

A separate edition (1956) of this unique composition in anthem form, taken from "A Ceremony of Carols" by the same composer, for treble voices (SSS) and with harp or piano accomp. The vigorous and unusual text is by Robert Southwell. The tempo is fast and spirited. Requires well-trained, balanced chorus. Tessitura and range normal. 8 pages.

SING OF CHRISTMAS, by Amy Worth. Galaxy Music Corp. $.20

A dignified 3-part (SSA) chorus for women's voices, with Christmas text by Queena Davidson Miller. The musical line is straightforward, melodious, carefully harmonized, and has a vocal range and tessitura suitable for the average chorister. Piano accomp. Short soprano solo. Anthem ends quietly, with humming effect. 7 pages.

COPLAND

(*Continued from page* 6)

very grave. A young composer simply cannot produce the best he is capable of in so unpromising an environment. In the last five years, I can think of no single American composer under the age of thirty who has been nurtured or encouraged in the United States because of the efforts of one of our leading symphony orchestras. More and more our organizations are depending on well-known American names to fill out their quota of native music. Less and less are they seeking out and introducing completely unknown names of real promise. Unless our symphonic organizations take on this responsibility, they are not entirely fulfilling their cultural task. Worse still, they are preventing the flowering of one of our most significant national assets, the gifted young composer.

It seems to me that in doing little or nothing to stimulate new talent our symphony societies show surprisingly limited business acumen. If a commercial enterprise ran its affairs with so small a regard for its future welfare, stockholders would soon melt away. Most big firms invest funds with an eye to what their business is headed for ten years hence. Why shouldn't that attitude also apply in the symphonic field? Isn't it ironic that this apparent lack of planned interest in the future of our native school should come at a time when we have more composers writing works that are demonstrably better in quality than ever before in our musical history.

An instructive comparison may be made by taking note of what transpires in recorded music as regards native composition. David Hall reports that we now have some 500 works by American composers available on long-play records. I have always been astonished by the seeming unconcern of those in the concert field as to what goes on in the record market. Why shouldn't symphony management occasionally find out what people are buying in the record shops? These record buyers interest composers very much because they are making up their own minds as to what it is they prefer to hear. In the case of more than one recording I can report that despite excellent sales reports, this clear show of interest was absolutely unreflected in the concert world. As long as the concert hall is unresponsive in this matter of listening tastes, people who buy records are not going to be persuaded to enter the concert hall. If this continues, a widening split will become increasingly evident between those who are content to listen passively at concerts and those who demonstrate a passionate interest in the music they want to hear.

Here and now we cannot hope to do more than stimulate discussion of these vital matters. Perhaps I can summarize my thought by making a few specific suggestions:

1) A system of checks and balances should be instituted so that each orchestra guarantees itself adequate variety in programs throughout a season chosen from different categories of the musical repertoire.

2) Every concert should deliberately have an element challenging to an audience, so as to counteract conventional attitudes in music response.

3) Seeking out and developing new talent in orchestral writing should be made a permanent feature of basic policy.

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